VOGUE

AMERICANA NUMBER

1949

GOOD FASHION
IN
AMERICA
WHAT IS IT-WHO WEARS IT...

ADVANCE
RETAIL
TRADE
EDITION

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February 1, 1949 Price 50 Cents in U. S. and Canada $1.00 All Other Countries Incorporating Vanity Fair

Picolay in polished amethyst and ruby worn by Kyle MacDonnell, star of Bates sparkling television program, "Girl About Town." See it, every Wednesday at 8 P.M. over the entire NBC television network.

VOGUE PATTERN 6697

PICOLAY
...in shades from a jeweler's showcase

Flashing, flattering gem tones magnificently set in Picolay, combining with brilliant success the two newest aspects of the season: rich, glowing color plus permanently embossed surface texture exclusive with Bates...a delight to sew, a triumph to wear. Bates Fabrics, Inc., 80 Worth Street, New York 13

February 1 issue:

VOGUE TRADE EDITION

How to use this issue:

1 *To sell Americana in fashion*
Pages 194 through 197

2 *To sell the fashion of checks*
Pages 198 through 201

3 *To sell blond shoes and stockings*
Pages 203 through 205

4 *For Trade Edition news:*

Spring fashion notes—Pages 4 through 7—Trade Edition

Dallas address book—Pages 8 through 11—Trade Edition

PLEASE NOTE!
This Trade Edition of Vogue is available only to retailers and manufacturers of women's ready-to-wear and accessories. It is not sold on newsstands. Prices quoted are wholesale and intended only for retailers.

TRADE EDITION SUBSCRIPTION RATES:
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$15.00 PER YEAR

ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

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February 1:

GOOD FASHION IN AMERICA

1 To sell Americana in fashions

Retailers have found that "good fashion in America" is coming of age in fashion markets across the country. More and more, these ready-to-wear centers are figuring in stores' buying schemes—through design, price, delivery. On pages 194 through 197, Vogue presents a cross-section of such clothes: suits and late-day fashions, cottons and prints in summer clothes—from Boston, Cleveland, Philadelphia, Chicago, Kansas City, St. Louis, Dallas, California. Why not promote clothes from these markets importantly to emphasize the complete fashion coverage of your store. To make customers conscious of and interested in clothes from *all* American markets.

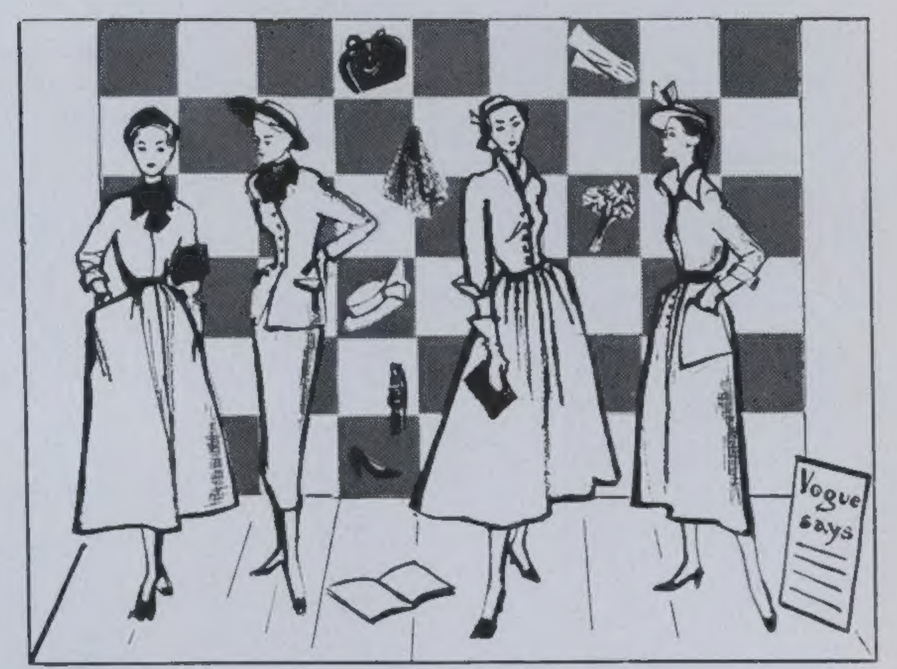
Window display, right: outline a map of the U.S.A. on the floor and back wall of a large window. Indicate fashion markets important to you by small signs and mannequins dressed in costumes from each locale. Include "Vogue Says" cards, copies of the issue. Point up your store's wide fashion coverage in display copy.

BE SURE TO READ "DALLAS ADDRESS BOOK," PAGES 8 THROUGH 11 OF THIS TRADE EDITION, A STORY OF FASHIONS, FABRICS AND PRICES INTERESTING TO ALL RETAILERS.

2 To sell the fashion of checks

Check checks again this spring. Checks are small (most no larger than a quarter-inch)—are spread again on wool, and are newly important on stiff taffeta. On pages 197 through 200, Vogue edits spring versions of suits and dresses in brisk, precise checks. Their good news is in the later hours they keep: from nine to five and *on*. Endorse small checks as Vogue does—give them the crisp finish of patent and piqué.

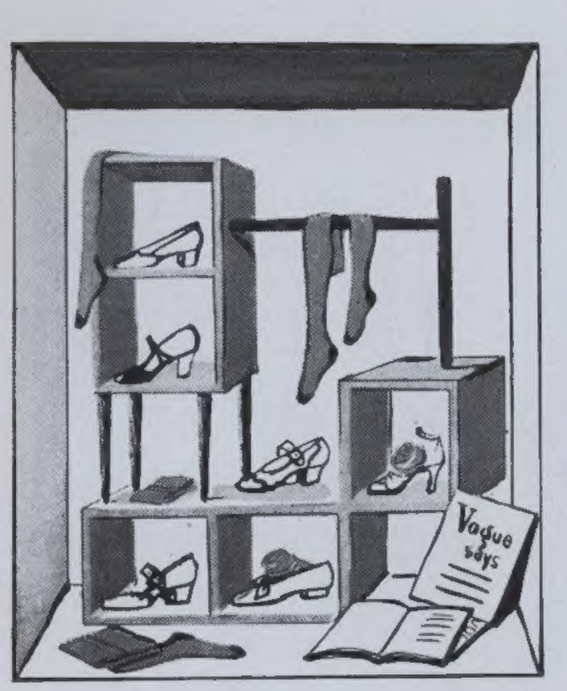
Window display, right: checkerboard the floor and back wall of a window with yard-square panels of black (or navy) and white paper. Mannequins, wearing checked clothes, stand in squares of floor. Attach accessories (perhaps black leather pumps and belt, white fabric flowers and doeskin gloves) to squares of background. Include the card "Vogue says: Small checks: big spring pattern."



3 To sell blond shoes/stockings

Shoes This spring, the platinum-to-copper range in ready-to-wear is repeated in shoe-colour news. Pages 204 and 205 report some of the best blond shoes, shoe-news to look for in any colour. *Materials:* newcomers—ostrich and kipskin. Pigskin again. More Shantung, kidskin. *Shapes:* the opera pump—plain or cut-out—continues. Square-toed shoes are revived, with new low cut, soft toes. Straps slide down from ankle to instep. Tall French heels, flat ones, and more and more midway heels.

Stockings Stockings follow the colour-lead of clothes and shoes. There is a sudden, saleable return of lighter stockings. The best shades (see page 203) have a beige cast, range from true beige to the colour of wet sand or copper (the only pink-ed tones). Yellow-beige, veering toward khaki, is good; taupe-d beige important.



Show blond shoes and stockings together, importantly in displays.

Left: cover walls of entrance window with pale sandpaper. Construct an "abstract" of cream-coloured blocks. Displayed on them (see sketch): blond stockings labeled with brand names and colours, and blond shoes. Include the card "Vogue says: This spring: blond shoes and stockings" and copies of the issue open to shoe and stocking stories.

And don't miss . . .

. . . sixty-four pages of more "good fashion in America." There is news in: "*Perennials, spring 1949*" (pages 218 and 219), the shirtwaist . . . good shape of the season, newly materialized in sheer shirred chiffon, organdy . . . "*Dream sequence: mink mutations*" (pages 206 and 207), sales-stimulating fur colours, to sell keyed to customers' colouring and/or wardrobes . . . Designer suits (pages 216 and 217), winners of an American fashion award. To note, to watch: their precise details . . . For more spring fashion news—in shapes, details, in what-to-wear-with-what, see the following four pages of the Trade Edition.

memo
on spring fashions from Vogue editors

This spring, look for a new fresh use of basic, proven American fashion ideas . . . (as) the coat dress, the shirtwaist dress, the "little" coat, the soft suit, the late-day dress, the silk coat for spring. Contrasting linings in coats. Polka dots ubiquitous. Watch for braid bindings, velvet on summer fabric.

Jewellery Alternate for chokers: longer pearls, no shorter than two inches below the collar bone, and more than two strands are worn several inches apart. Other pearls to note: bibs of pearls worn under suit lapels. Pearls for ears—long drops, loops, balls of pearls. Pearls at the wrist: the pearl-and-gold bracelet with filigree dangle is important. Pearls-with-gold in flower-formed pins. Gold jewellery news: conch and mussel shell pins, earrings, cuff links; in necklaces of irregular gold beads with filigree dangles. And other necklaces-to-note: beads of multiple blues worn with suits *sans* blouses. Scatter pins continue—newest: enamelled flowers, bugs.

Gloves News: emphasis on the very short or the very long glove . . . on *all* delicate, narrow gloves. Fine details: buttons on back or palm; tiny, frog closings; narrow cuffs. Important colours: navy, cream, chamois, white and pale pastels. Leather-to-note: glacé, pigskin. Fabrics staying in. The length by day: elbow-length (with three-quarter sleeves), and shorties, 4 to 6 buttons (continuing). For late-day: the mousquetaire glove worn with elbow-length sleeves is news.

Bags News: the modified size in all bags. Suit bags continuing: the envelope, the satchel, the box. Smooth leathers important; pigskin news. (And more leather, less metal everywhere.) These colours—navy, taupe, red, russet, green—sometimes single costume-accent. Watch bags of ribbon knit, cork, murky straws.

Shoes Look for smooth, polished leathers (calfskin, kidskin, kipskin) and the paradox of ostrich and pigskin. Street colours: red, taupe, blonde to russet shades are newest as single costume-accent. Note importance of fabric shoes in surah, linen, silk, faille, Shantung. The shapes of shoes—the shell, the delicate strap or straps, the very naked after-five shape, the *many* shapes of pumps. The height of heels: high, low, medium (newest of all).

Scarfs Important: the pussy-cat bow. Continuing: tiny, tidy solid colour or polka dot ascots; chiffon or neat-patterned squares; fichus and stoles. Coming: the wide sash. Staying: the cummerbund.

Up and coming *Watch for a new tilt to most hats, all sailors.*

Counterfeit coifs

Vogue reports that hair has been inching closer and closer to the scalp, that the newest short-cuts stop "just short of the final inch". Short-cut customers are good add-a-curl customers; a false chignon adds evening elegance. Small clusters of detachable curls add plus interest to a side-angle hat. In stores where "changeling coiffures" have been sold as a fashion accessory and promoted to give time-of-day to costumes and coiffures, customer response has been enthusiastic.

The coiffure switches shown here are real hair, and can be matched to any head of bona fide hair. Most pieces are made to order, can be good special order business. Others (not shown) are attractively packaged for immediate over-the-counter selling.

WHAT TO WEAR WITH WHAT

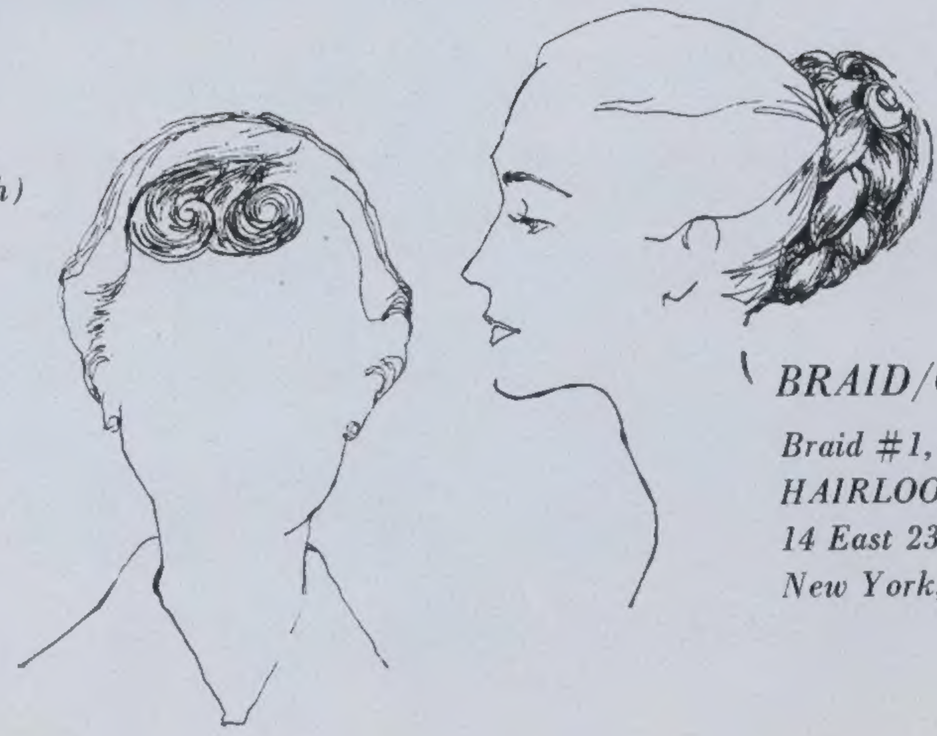
(The what: *the spring shapes shown on the following pages)*

COSTUMES	HAT	SHOES	BAG	GLOVES	JEWELLERY	ADDED TOUCHES
NAVY	navy straw or cream straw	navy calf	natural pigskin	white or chamois	gold	marigolds
	navy	navy calf	navy calf	white pigskin	pearls	flat white bamboo umbrella
	navy polka dot	navy kidskin	navy calf	navy cotton shortie	dark blue, ice blue, and turquoise	
BEIGE	beige felt	blond leathers	blond calf	white cotton	gold	small beige fur
BEIGE MIXTURES	small brown felt	dark brown suède	dark brown suède	café au lait glacé	gold bracelets	single baum marten or sable skin
MEN'S-WEAR GREY	charcoal	red kidskin	black calf	white or grey cotton	pearls or choker of mixed grey beads	umbrella with grey flannel case
GREY	deep taupe felt	taupe suède	dark blond calf	white glacé	pearls	white daisies
GREY TWEED MIXTURE	to match	red alligator	black calf	white pigskin	gold and pearls	white boutonnière
BLACK & WHITE PINCHECKS	white straw with black velvet or black straw with black velvet	black patent	black calf	white pigskin	pearls	white carnations
DEMI BROWN	demi brown felt	russet calf	natural pigskin	chamois	pearls and gold	warm brown small fur

If you would like additional copies of this chart for the selling staff in your fashion departments, they are available at $2.00 for 100.

UN-FLUFFY BANG

#Side Curls, $10.00 a pair wholesale
Delivery: 2 to 3 weeks
(require hair sample for perfect match)
MISS SYLVIA
515 Madison Ave., New York, N. Y.



PROFILE CURLS opposite

#Coup de Vent, $12.50 a pair wholesale
Delivery: 2 to 3 weeks
(require hair sample for perfect match)
JOSEPH FLEISCHER AND COMPANY
12 West 27th Street
New York, N. Y.

BRAID/CHIGNON

Braid #1, approximately $12.50 wholesale
HAIRLOOMS OF LOVELINESS COMPANY
14 East 23rd Street
New York, N. Y.

SPRING SHAPES, SPRING DETAILS
points of interest
to tell and sell customers

the sailor

HATS:
the tilt is news

the cartwheel

the cloche

NECKLINES:

roll collar

jutting collar

portrait collar

pussy-cat bow

plunging neckline

the outsize collar cuffs

shoe string straps, alternate for no-straps

SUITS:

jib jacket, narrowed skirt

small, snug jacket, full skirt

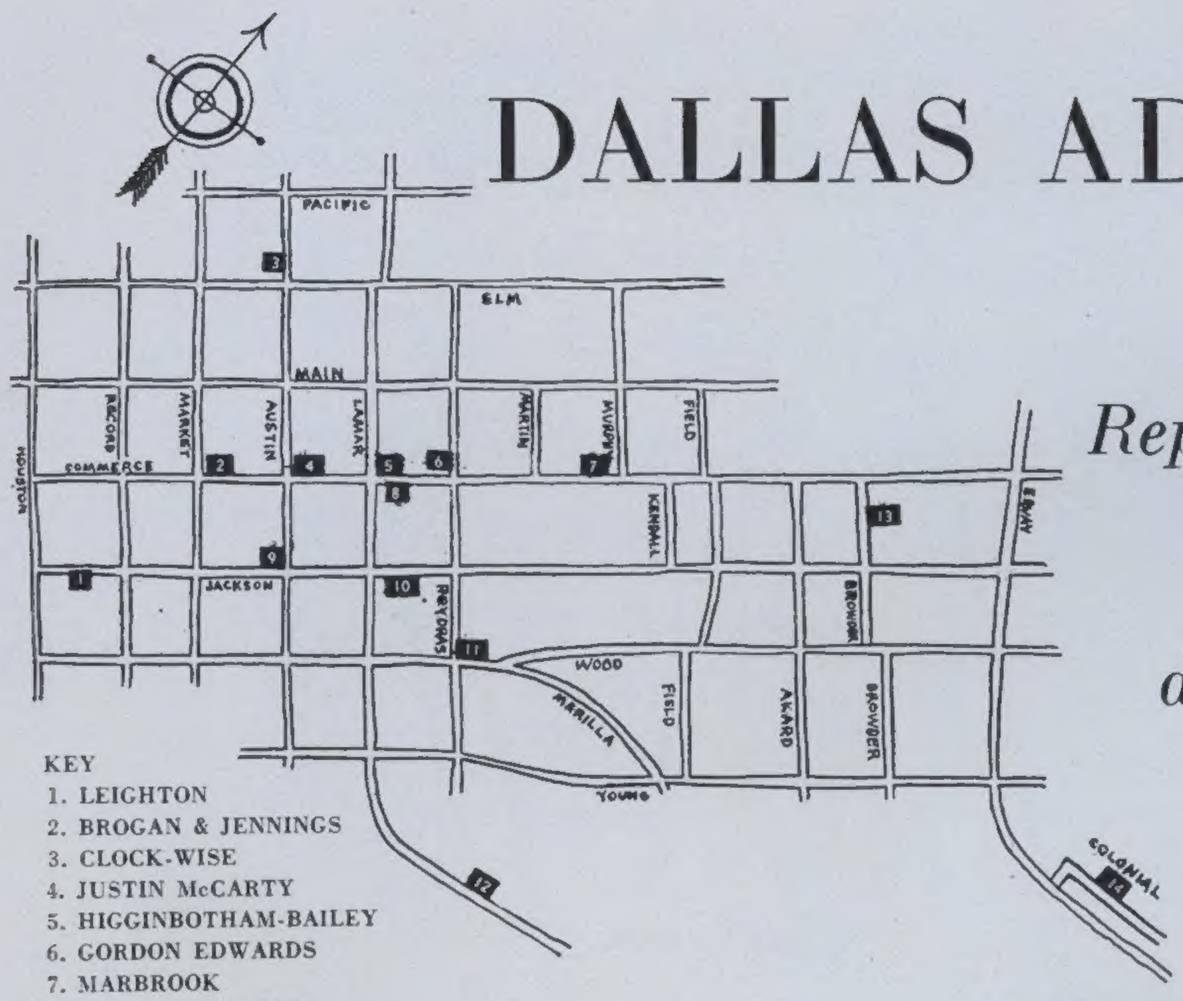
the bell-hip-jacket

flaring bolero full skirt

short, flaring jacket, string-bean skirt

DRESSES:
the cardigan:
wardrobe
inevitable
dress-like-a-coat
shirtwaist dress
after-five
COATS:
plumb-line coat
short-coat, half-belted
bolero-short coat
fitted coat,
push-up sleeves
miniature great coat
coat-like-a-dress

DALLAS ADDRESS BOOK



KEY
1. LEIGHTON
2. BROGAN & JENNINGS
3. CLOCK-WISE
4. JUSTIN McCARTY
5. HIGGINBOTHAM-BAILEY
6. GORDON EDWARDS
7. MARBROOK
8. KOHEN-LIGON-FOLZ
9. DONOVAN
10. IKE CLARK
11. LORCH
12. MARCY LEE
13. NARDIS
14. SMALLWOOD

Reported here: fresh, young, fast-growing designs from Dallas, Texas in dresses, playclothes, blouses.

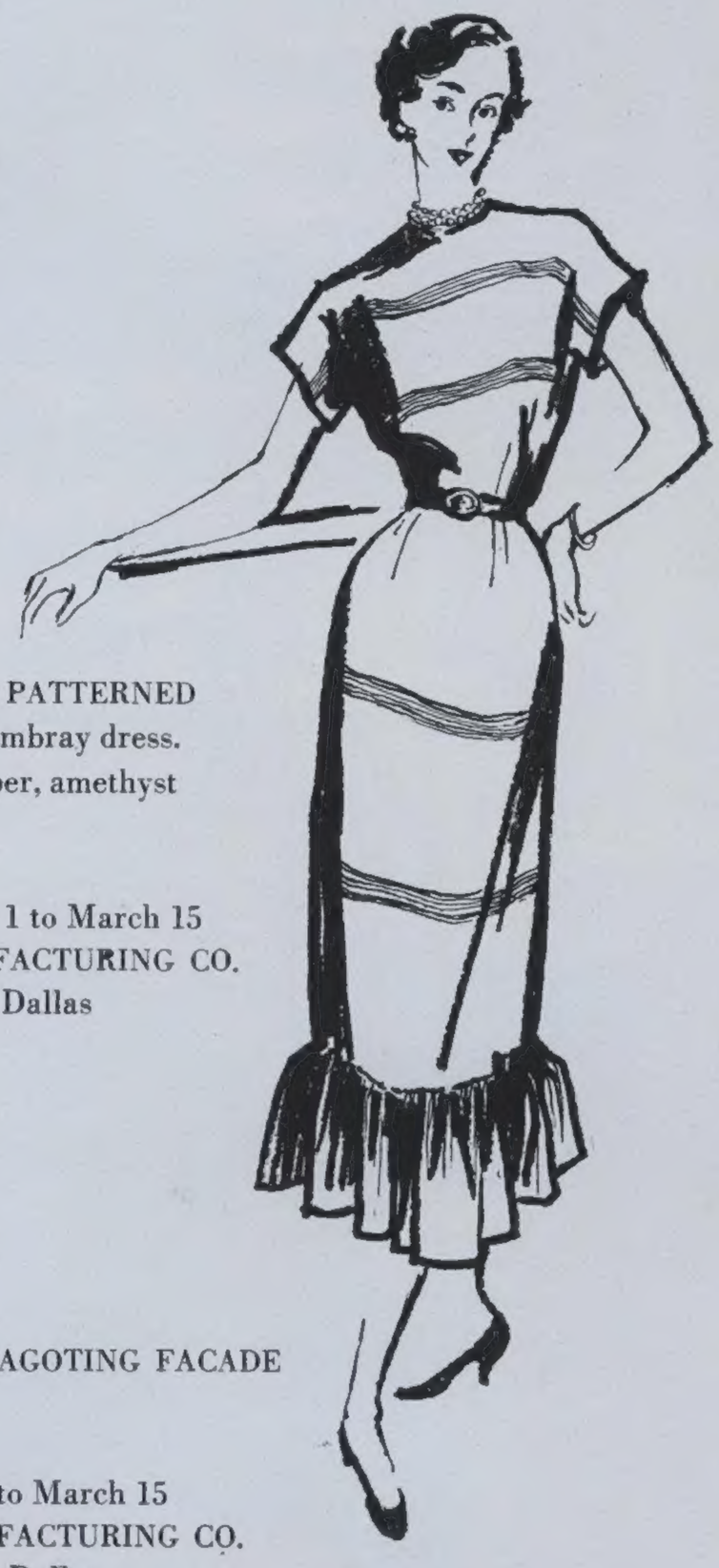
Their common denominator: unpretentious prices:

(top prices on these pages: $16.75 wholesale.)

DETAIL: POINT OF INTEREST

WESKIT DETAIL
on a one-piece lavender
iridescent chambray dress
#501, sizes 10-18, 9-15
$9.75 wholesale
Delivery: February 15-March 31
NARDIS SPORTSWEAR, INC.
409 Browder Street, Dallas

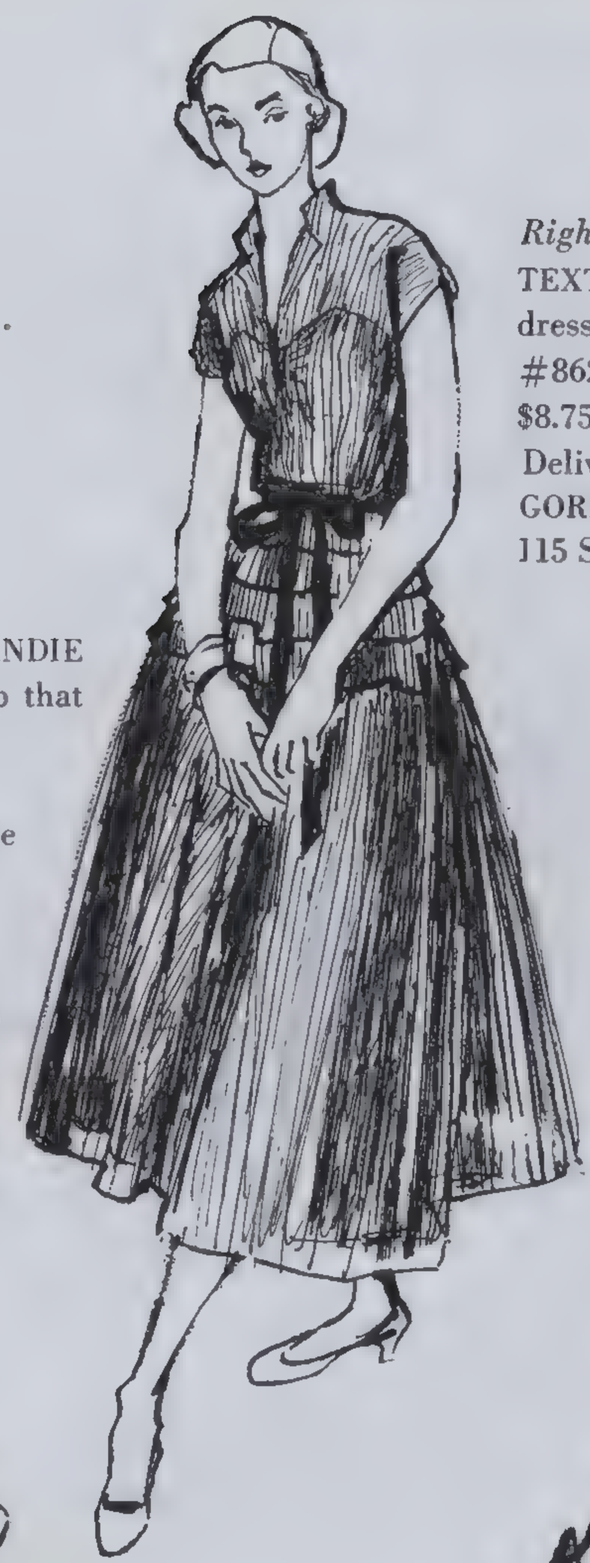
TUCKS—PRECISE, PATTERNED
on an iridescent chambray dress.
Emerald, opal, copper, amethyst
#829, sizes 10-18
$8.75 wholesale
Delivery: February 1 to March 15
LEIGHTON MANUFACTURING CO.
515 Jackson Street, Dallas



BATISTE BLOUSE, FAGOTING FACADE
#304, sizes 32-38
$3.75 wholesale
Delivery: February 1 to March 15
SMALLWOOD MANUFACTURING CO.
4307 Colonial Avenue, Dallas

All prices quoted are wholesale

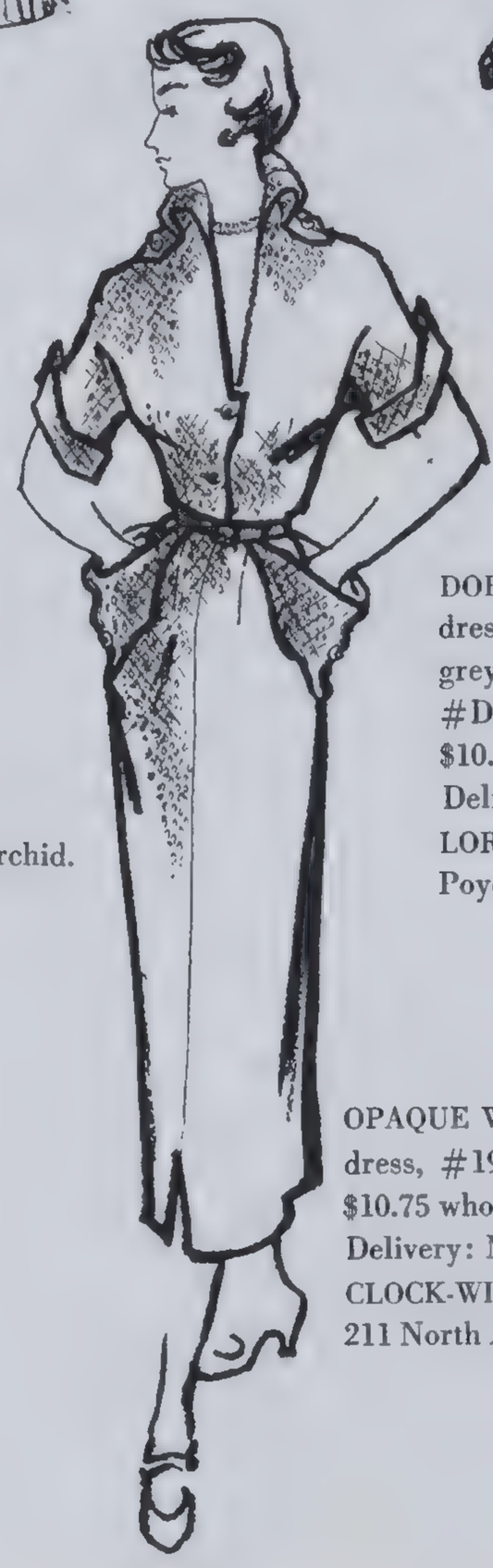
THE NEWS: THE FABRIC



Right
TEXTURED COTTON
dress, in aqua
#862, sizes 10 to 16
$8.75 wholesale
Delivery: March 1-April 30
GORDON EDWARDS, INC.
115 South Poydras, Dallas

Right
WESLEY SIMPSON'S ORGANDIE
dress with boned cotton slip that
can be worn as a sundress.
Sizes 7-17, 10-18
Dress #6992, $9.75 wholesale
Slip #7590, $5.75 wholesale
Delivery: April
JUSTIN McCARTY, INC.
804 Commerce Street, Dallas

BATES PICOLAY
dress, maize, pink, larkspur, green, orchid.
#1402, sizes 10-18
$10.75 wholesale
Delivery: February 25-March 31
DONOVAN MANUFACTURING CO.
800 Jackson Street, Dallas



OPAQUE WHITE PIQUÉ
dress, #1926, sizes 10-18
$10.75 wholesale
Delivery: March 15-April 30
CLOCK-WISE FASHIONS
211 North Austin Street, Dallas

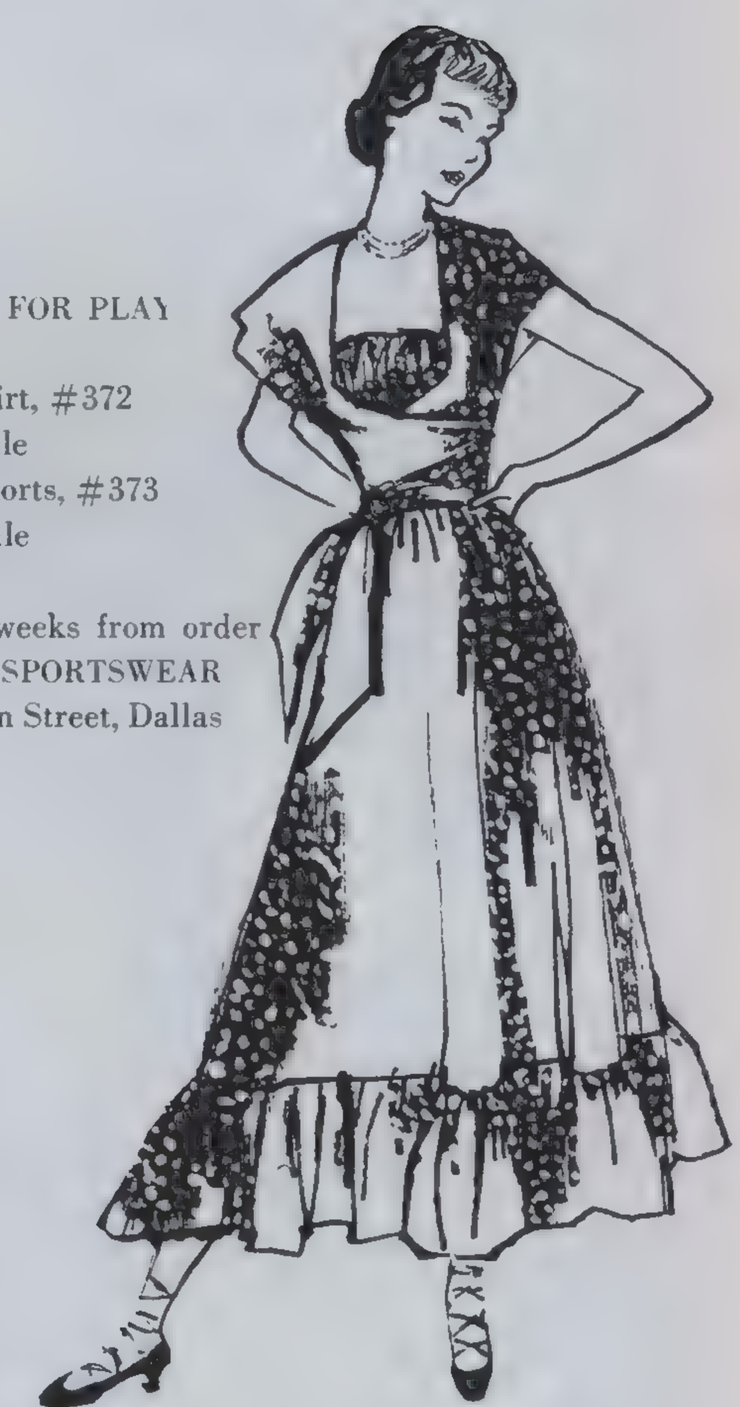
DOBBY MADRAS
dress, copperwine,
grey, navy
#D417, sizes 10-20
$10.75 wholesale
Delivery: March 25-April 25
LORCH MANUFACTURING CO.
Poydras & Wood Streets, Dallas

All prices quoted are wholesale

DRESSES: BARE/COVERED

WESLEY SIMPSON'S COTTON TAFFETA
dress in white check on navy
#532, sizes 10-18
$12.75 wholesale
Delivery: February 15-March 31
NARDIS SPORTSWEAR, INC.
409 Browder Street, Dallas

DOTTED SWISS
navy, copen, or brown with white dots
#978, sizes 10-18
$9.75 wholesale
Delivery: February-March-April
BROGAN & JENNINGS
706½ Commerce Street, Dallas



FOUR-WAYS FOR PLAY
Black calico
jacket and skirt, #372
$6.75 wholesale
Halter and shorts, #373
$3.75 wholesale
Sizes 10-18
Delivery: 2 weeks from order
IKE CLARK SPORTSWEAR
907½ Jackson Street, Dallas

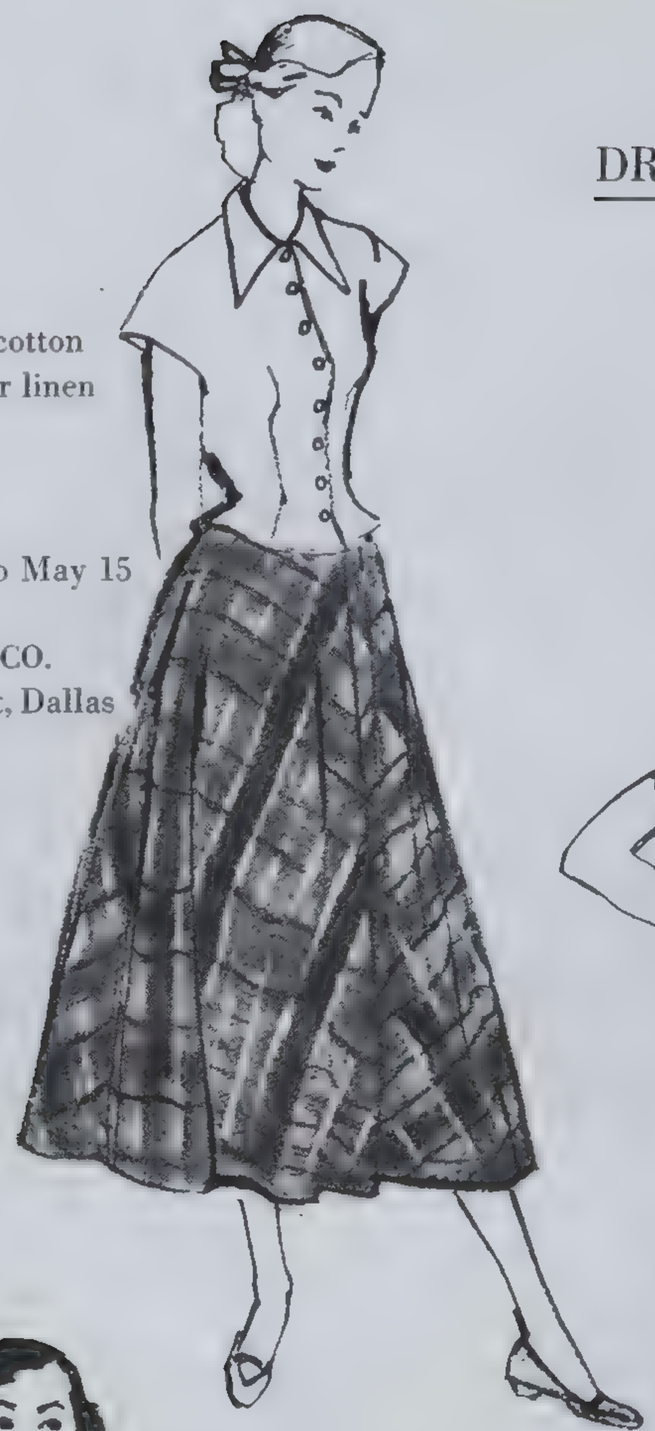
DRESSES: BARE/COVERED

DRESS/ROMPERS
Shoestring blouse and skirt
with matching rompers.
Black ground pheasant-print cotton
#807, sizes 10-16
$10.75 wholesale
Delivery: February 1-March 31
MARBROOK MANUFACTURING CO.
Wholesale Merchants Bldg.
Commerce Street, Dallas

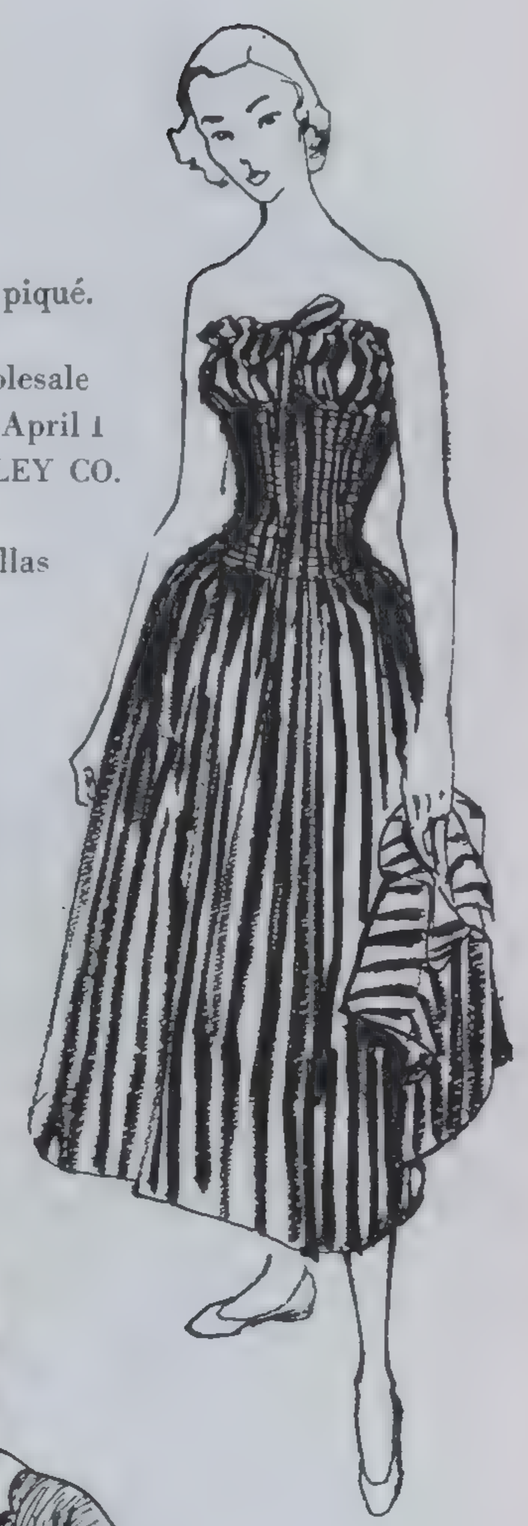
All prices quoted are wholesale

DRESSES : BARE/COVERED, *continued*

JACKET COVER-UP
Pink and grey plaid cotton sundress with butcher linen solid grey jacket
#1130, sizes 10-16
$9.75 wholesale.
Delivery: March 1 to May 15
MARCY LEE MANUFACTURING CO.
2212 S. LaMar Street, Dallas



MINUTE BOLERO
shields an elastic-waist sundress.
Striped chambray and piqué.
#233, sizes 10-16
$7.75 approximate wholesale
Delivery: February 25-April 1
HIGGINBOTHAM-BAILEY CO.
(Miss Virginia)
900 Jackson Street, Dallas



Above
BARE COVERING
Black sundress with brief white jacket;
Folker's Cape Cod butcher linen.
#1670, sizes 8-18
$16.75 wholesale
Delivery: March 1-April 30
KOHEN-LIGON-FOLZ
903 Commerce Street, Dallas

STOLE: AMBUSH FOR SHOULDERS
Black/grey/brown sundress with stole.
#1041, sizes 10-16
$10.75 wholesale.
Delivery: February 25-March 31
DONOVAN MANUFACTURING CO.
800 Jackson Street, Dallas

HIDDEN SHORTS
Two-piece play dress. Removable skirt conceals shorts attached to bodice. In Bates cocoa brown Holanda Cotton.
#1160, sizes 7-17, 10-18
$11.75 wholesale
Delivery: April
JUSTIN McCARTY, INC.
804 Commerce Street, Dallas

All prices quoted are wholesale

To sell Fashion, quote

VOGUE

USE THESE QUOTATIONS in your advertising or on your own window or departmental cards.

YOUR RELEASE DATE: February 3rd East and West of the Mississippi

. . . to sell spring fashions

VOGUE SAYS: "Shirtwaist dress: Americanism"
VOGUE SAYS: "Shirtwaist dresses: new spring themes"
VOGUE SAYS: "You'll see shirtwaist dresses at all hours"
VOGUE SAYS: "Shirtwaist dress: shirred lines"
VOGUE SAYS: "Coat dress: blowing skirt"
VOGUE SAYS: "Coat dress: good spring fashion"
VOGUE SAYS: "Spring news: short short-coat"
VOGUE SAYS: "News short: flared bolero coat"
VOGUE SAYS: "Flared coat: cropped at the waist"
VOGUE SAYS: "A suit may have the traits of a dress"
VOGUE SAYS: "Expect suits with rounded hips"
VOGUE SAYS: "Suit skirt: newly narrow"
VOGUE SAYS: "Navy-blue suit: basis for spring"
VOGUE SAYS: "Spring theme: the cardigan"
VOGUE SAYS: "Separates: based on flannel"

. . . to sell checks and polka dots

VOGUE SAYS: "This spring, checks are small"
VOGUE SAYS: "Outstanding: a woman in checks"
VOGUE SAYS: "Spring checks: fresh, crisp, small"
VOGUE SAYS: "Small checks: from nine to five and *on*"
VOGUE SAYS: "News to check: silk taffeta"
VOGUE SAYS: "Checked for spring: navy-blue and white"
VOGUE SAYS: "We never saw so many dots"
VOGUE SAYS: "Polka dots: dears of the season"
VOGUE SAYS: "Dots come into the life of a suit"

. . . to sell shoes

VOGUE SAYS: "Pick your shoes for a blond spring"
VOGUE SAYS: "Blond spring shoes: platinum to copper"
VOGUE SAYS: "Shoe-news to look for: ostrich"
VOGUE SAYS: "This spring: pigskin shoes again"
VOGUE SAYS: "Opera pumps continue"
VOGUE SAYS: "Revival: square-toed shoes"
VOGUE SAYS: "Welcome shoe-news: midway heels"
VOGUE SAYS: "Straps are down to the instep"

. . . to sell blond stockings

VOGUE SAYS: "Choose stockings for a blond spring"
VOGUE SAYS: "Stocking shades of the season: blond"
VOGUE SAYS: "Wear blond stockings this spring"
VOGUE SAYS: "Blond stockings: to harmonize with shoes"

. . . to sell spring hats

VOGUE SAYS: "There's a new slant on spring hats"
VOGUE SAYS: "Spring hat: a dip of dots"
VOGUE SAYS: "A white felt hat: accent to checks"
VOGUE SAYS: "Good hat for spring: the sailor"

. . . addenda

VOGUE SAYS: "Favourite continued story: navy blue and white"
VOGUE SAYS: "This spring: close harmony of subtle shades"
VOGUE SAYS: "Accessory accents: crisp, spiced white"
VOGUE SAYS: "Spice for checks: patent leather"
VOGUE SAYS: "To wear with checks: white piqué"
VOGUE SAYS: "The short short hair-cut"

These "VOGUE SAYS" *quotations may be ordered without charge on 16" x 20" unmounted display sheets.*

VOGUE SAYS: "COAT NEWS: PALE TOWN FLEECES"
☐ display sheets

VOGUE SAYS: "THIS SPRING: THE SHIRTWAIST LOOK"
☐ display sheets

VOGUE SAYS: "COAT DRESS: ALL DAY, LATE DAY"
☐ display sheets

VOGUE SAYS: "SEPARATES SCHEME: CARDIGAN THEME"
☐ display sheets

VOGUE SAYS: "SMALL CHECKS: BIG SPRING PATTERN"
☐ display sheets

VOGUE SAYS: "SPRING STORY: NAVY BLUE AND WHITE"
☐ display sheets

VOGUE SAYS: "THIS SPRING: BLOND SHOES AND STOCKINGS"
☐ display sheets

VOGUE SAYS: "HAT FOR SPRING: TILTED SAILOR"
☐ display sheets

Check the number of each card wanted and mail this coupon (2/1)

Name_____

Store Name_____

Address_____

Vogue Merchandising Service
420 Lexington Avenue, New York 17, New York

BG Original—ready to wear
for an early spring showing,
the well-rounded boulevardier suit
of fine English worsted, navy or gray, hairlined with white.
The dandy's dickey of white pique. $265

BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

1.

2.

3.

4.

5.

Never before such superb Couturier Designs matchless Couturier Quality at these truly considerate prices... designed exclusively for

Five dusk-to-dawn charmers from an exquisite Spring collection made exclusively for TONIGHT INC. by one of America's foremost designers. 1. Scroll-and-rose print in pure silk, $89.95; 2. Navy silk taffeta, $125; 3. Shadow check navy rayon taffeta, $110; 4. Black or navy rayon faille coat-dress, $89.95; 5. Sheer marquisette in black, brown or navy, $89.95. *At finer stores everywhere.*

Tonight INC.
498 Seventh Avenue, New York

The silken shirt dress returns . . . in B. H. Wragge's new cool colors

BONWIT TELLER

pure silk, 49.95

sports fifth floor

New York Boston

White Plains

Palm Beach

HUTZLER'S two-way suit by Mangone . . . in Pola Stout's couturier woolens. Black and white jacket, to wear belted or boxed over a reed-slim skirt. Ours alone in Baltimore.

Vogue
February 1, 1949

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Vol. 113, No. 2
Whole No. 1822

George Platt Lynes

Four variations...a single theme: the dashing right-ward tilt.
Spirited foretaste of Spring
from our custom-order collection of Bendel Hat Originals.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

Lilli Ann of san francisco

does a fascinating series of picture coats like this, all finely-cut, beautifully-detailed, all in romantic mood for this very romantic spring. This one, in fine quality 100% virgin wool sheen gabardine, comes in all the important spring colors... black, navy, beige, kelly green, red, pink, powder blue, aqua and toast...sizes 10 to 20... about eighty-nine dollars...at Carson Pirie Scott & Co., Chicago ...and fine stores everywhere.

"of san francisco" ...city of sophisticates and superlatives...of longest bridges and suddenest hills, and fairest flowers and smartest women.

HURRELL PHOTOGRAPH—JOHN FREDERICS HAT

FOR NAME OF STORE NEAREST TO YOU, WRITE LILLI ANN, 973 MARKET STREET, SAN FRANCISCO

B. ALTMAN & CO.
FIFTH AVENUE NEW YORK

Perfect Coordination

Pola Stout's fine ombre wool blended into a suit and topper by that master tailor, Philip Mangone. Misses' sizes. In tones of grey, gunmetal or brown.

Suit, 195.00 *Topcoat, 225.00*

Altman suit shop, third floor

TO GRACE THE AMERICAN SCENE

A cocktail suit, slender and tenderly curved, in a jacquard twill that glows with the softness of candlelight. About $70.00
At fine stores everywhere.
In New York at **BONWIT TELLER**

LARRY ALDRICH
NEW YORK

White Sidewall Tires available at extra cost.

In the illustration shown above, the famous Alexander II Emerald Necklace is photographed with the Cadillac crest, in a position to resemble the renowned Cadillac "V." This matchless jewel—from the vaults of Cartier—is symbolic in its rarity with Cadillac's unique standing among the world's motor cars. For almost half a century, Cadillac has had but a single manufacturing purpose: to build as fine a motor car as it is practical to produce. The fruits of this unparalleled policy have never been so golden as they are today. The new Cadillac is not only the world's most beautiful and distinguished motor car—but its performance is a challenge to the imagination. For it is powered by Cadillac's creative masterpiece—a wholly new, V-type, eight-cylinder engine. From silken start to silken stop—the car performs almost as if it had automatic propulsion. Regardless of the price class from which you expect your next car to come, you owe it to yourself to see and inspect the new Cadillac. A study of its virtues will give you a better yardstick for measuring the value of all motor cars.

★ CADILLAC MOTOR CAR DIVISION ★ GENERAL MOTORS CORPORATION ★

She travels smoothest who travels in Dan River Wrinkl-Shed cotton*

Wear it, pack it, put it on again. Dan River Wrinkl-Shed Cotton Tweed stays fresh as the day it was loomed, really sheds wrinkles, seldom needs laundering. But, come the day, it takes willingly to the tubs. Fast color. Sanforized†. Dan River Mills, Inc.

Ensemble by Tina Leser. Iridescent cotton tweed redingote with satin cross-stripe dress. Brown and green, blue and green, violet and green. Sizes 10 to 16. About $90 at Saks Fifth Avenue, New York; Neiman-Marcus, Dallas; Lockharts, Inc., St. Louis; Harzfeld's, Kansas City; Meier & Frank Co., Portland, Oregon.

*Trademark †Fabric shrinkage not more than 1%

IT'S A
DAN RIVER
WRINKL-SHED
COTTON

Incredible! Just one application
and your skin lights up and glows
without a mask-y, artificial look!

FASHION PLATE BY REVLON

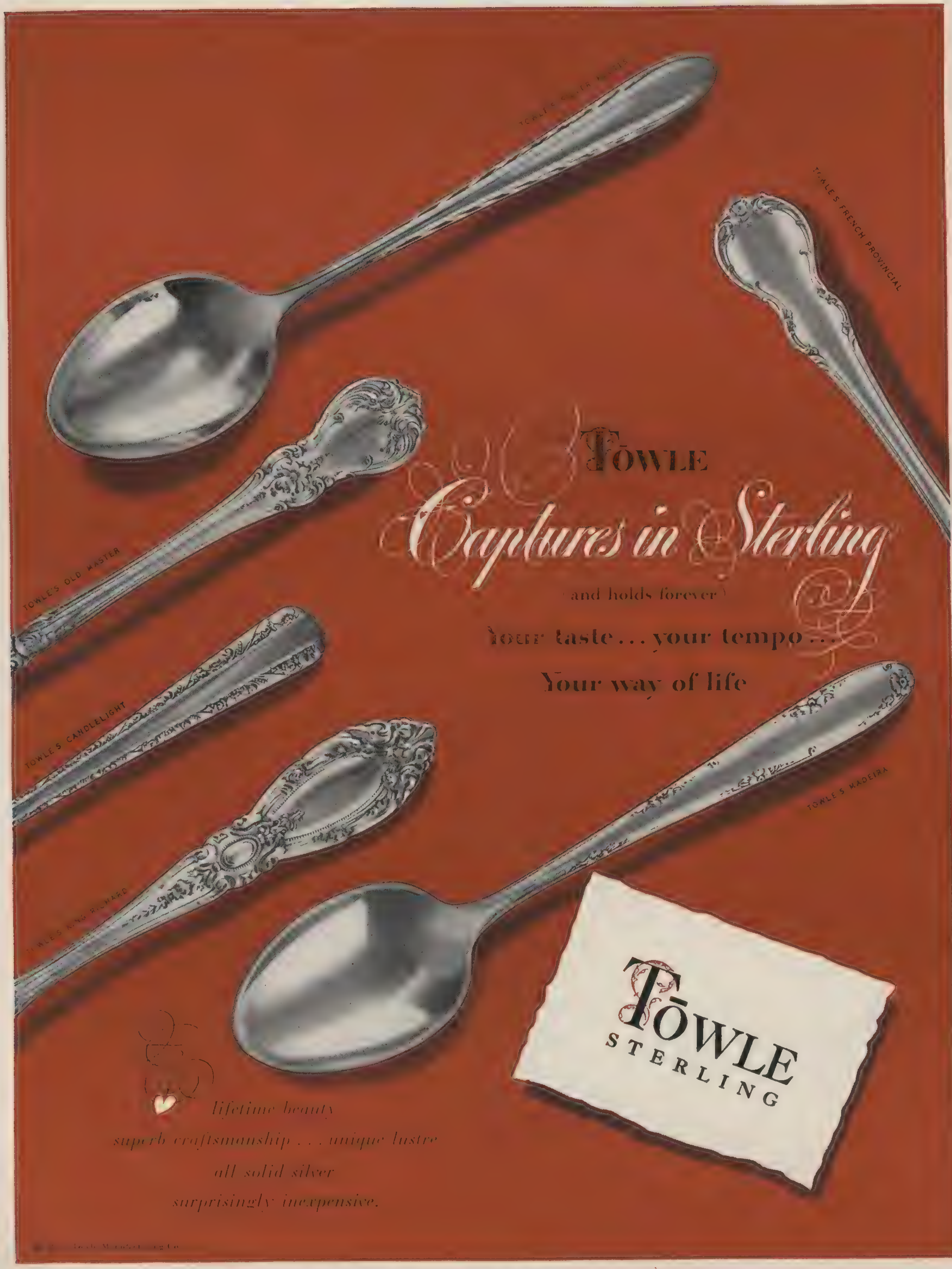
...the only cream wafer face make-up in the world!

There's never been a face make-up like "Fashion Plate"! After just **one** application, this wonder of a cream wafer magically changes your complexion...captures the clear, bright beauty of vibrant, alive skin. No muss with water...no fuss with a sponge. Just finger-stroke it on! New purse size **1.00**...dressing table size **1.50** (plus tax). **Right as Revlon!**

COSTUME: LILY DACHE JEWELS: MILTON SCHEPPS PHOTO: RAWLINGS MAKE-UP BY DEL RUSSO OF REVLON ©1949 REVLON PRODUCTS CORP.

Proud Navy Blue...
glimmers of pure silk satin, drifts of dark and
fragile lace... ahhh, this is the way to
approach a romantic and fashionable Spring! Lines
and grace and ease-of-manner all so typically Fischer.
Yours, too, in black, white, dove, pale blue or pink.
In every case, always and only pure silk satin!
Heavenly* silk lingerie by Fischer
*Reg. U. S. Pat. Off.
Complete advertisement
Copyrighted 1949, Heavenly* Silk Lingerie, Inc.

Paul
This—the silhouette of spring—
shaped and polished
by our own Brigance,
introduces his charming collection
of coats lined with taffeta.
On the Third Floor,
Lord & Taylor, New York
Also at Manhasset and Westchester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your taste . . . your tempo . . .
Your way of life
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STERLING
lifetime beauty
superb craftsmanship . . . unique lustre
all solid silver
surprisingly inexpensive.

New season's print: easy-going, broad-pocketed. Designed for us by Marusia whose collections are ours exclusively in New York, Chicago, Beverly Hills, Detroit. Navy-white, black-white, red-white 135.00. Designer Collections.

SAKS FIFTH AVENUE

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

PORTRAIT BLUE

a pastel navy blue,
subtle and becoming
new color, complements the
whole gamut of blues
in the Spring color panorama,
a wisp of beauty in the
sheerest of nylons by Nolde...
nylons of fine texture and lasting
wear...proportioned to fit,
in three different leg lengths.

NOLDE NYLONS

Inspired by David O. Selznick's production of "Portrait of Jennie."

NEIMAN-MARCUS

DALLAS

THIS SPRING

...Regency renascence

interpreted by Omar Kiam

of *Ben Reig*

BLUMENFELD

Howard Greer

custom original,

a Polonaise sheath

of silken chiffon,

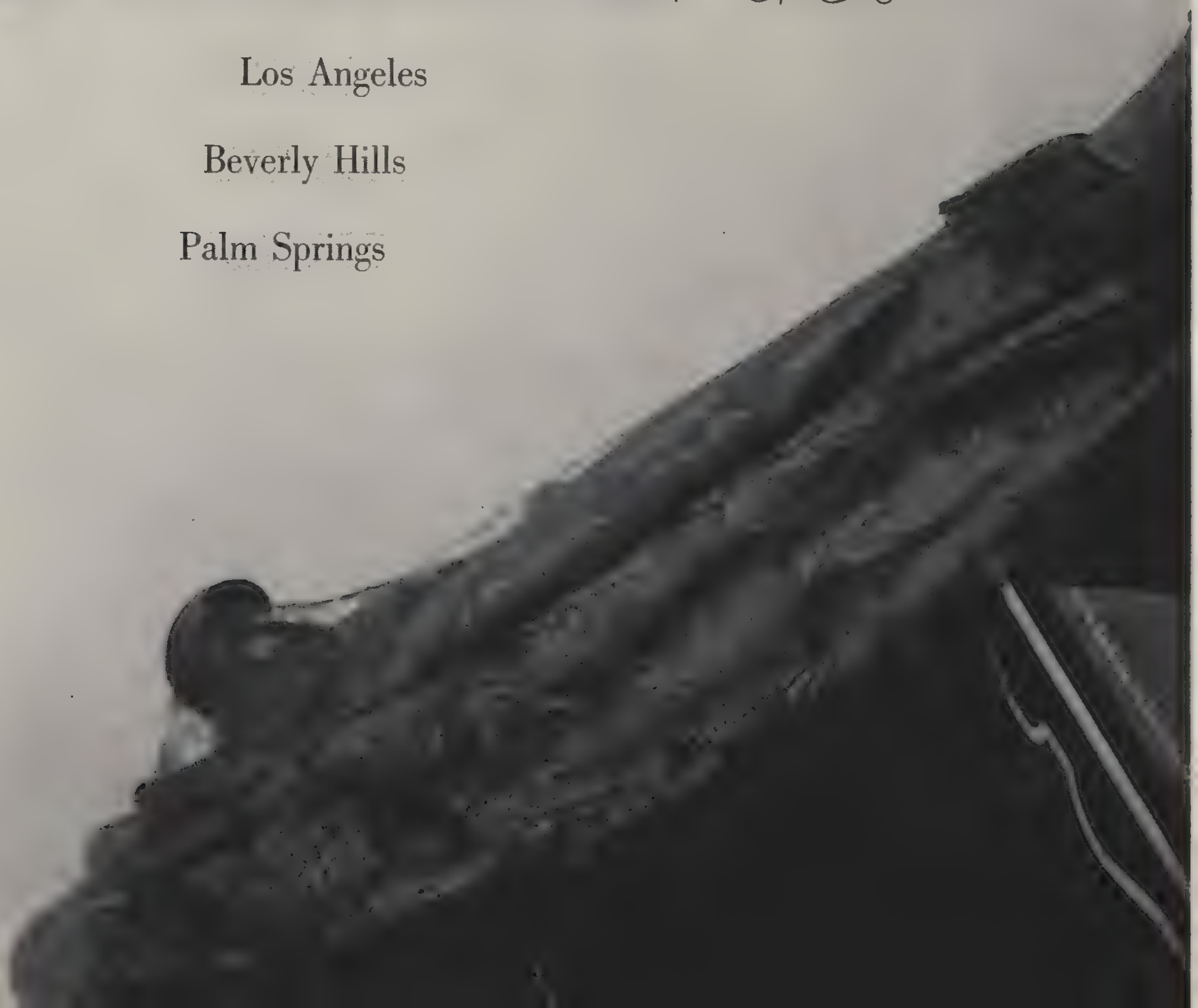
drifts of silken lace.

J.W. ROBINSON CO.

Los Angeles

Beverly Hills

Palm Springs



PHOTOGRAPHED BY ENGSTEAD IN OUR BAKER FURNITURE PAVILION

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Chicago
Detroit
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Brooklyn

With spring in mind . . . the costume in navy gabardine with a bright show of print in navy and white...At once a beautiful dress and a beautiful suit . . . versatile . . . becoming . . . young as you.

Sizes 18 to 44—145.00

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C. CRAWFORD HOLLIDGE, INC.
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DIANE AND ALLAN ARBUS

World famous artists put new

life in lingerie

Never before could women buy such lovely colors in lingerie! White, black or a standard pastel—that was the narrow choice. Now Burlington ushers in a new era of lingerie beauty with their "PORTRAIT SERIES" Colors—six exquisite shades, borrowed from world-famous portrait painters and reproduced in Bur-Mil* rayon crepe. Subtle, changeable tones were achieved by skillful cross-dyeing, and leading manufacturers have interpreted these "PORTRAIT SERIES" Colors in outstanding lingerie designs. Women all over the country agree—lingerie was *never* like this before!

Illustrated above: ROMNEY PINK • MILLET MAIS • VAN GOGH GREEN • WHISTLER WHITE • GAINSBOROUGH BLUE • MANET MAUVE.

In fine stores from coast to coast

"PORTRAIT SERIES" Colors by FLAT GOODS DIVISION

EMPIRE STATE BLDG., N. Y.

Burlington Mills

"Woven into the Life of America"

Bur-Mil QUALITY ®

MAKER OF • WOMEN'S OUTERWEAR AND UNDERWEAR FABRICS • MEN'S WEAR FABRICS • DECORATIVE FABRICS • COTTON PIECE GOODS AND YARNS • CAMEO* HOSIERY • RIBBONS • INDUSTRIAL AND TRANSPORTATION FABRICS

Milliken suits the season with a
crisp, discreetly-patterned worsted...tailored with deliberate
understatement. Supple, softly-draping Milliken woolens
and worsteds (100% virgin wool) mould to any silhouette...in
couturier colors...suit every expression of your individual taste.
Ask for Milliken in the fashions you buy—in your custom-made
originals—in fine rayon linings dyed to contrast or harmonize.
MILLIKEN Woolens, 450 Seventh Avenue, New York 1, N.Y.

Dior's Elsa. In the news, in the know, in the 28 shop®—Sixth Floor, South, Wabash

Marshall Field & Company
CHICAGO

28 SHOP

Dwalyne®
hand made
LINGERIE
MADE OF BUR-MIL QUALITY RAYON CREPE

Hal Reiff

Hattie Carnegie composes lilting lines—
in gray worsted sharkskin.
All accessories by Hattie Carnegie.
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Palter DeLiso

...the mark of setting the trend

couturier shoes in fine footwear

now, a delicate new
pump done in two very new ways;
closed, slim and trim . . .
and—(mark the revival)—
the open pretty sling . . .

PAINTING BY HOMER
COURTESY OF WILDENSTEIN GALLERIES

DOROTHY STICKNEY,

STAR OF "LIFE WITH MOTHER,"

SELECTS THIS

Swansdown Cygnet

ESPECIALLY CREATED FOR THE SMALLER WOMAN

Dorothy Stickney, star of "Life With Mother," was delighted with this figure flattering suit of pure worsted crepe. You, too, will be delighted with the "no-alteration" precision that makes Swansdown Cygnets so perfect for the woman who is 5'5" or under. In Cygnet sizes 10 to 18. About $55. At one leading store in your city. The House of Swansdown, 500 Seventh Ave., New York 18, N. Y. Morris W. Haft & Brothers, Inc.

bright buttons and

bouncy bow . . .

this spring-speeder

is by handmacher

in Miron patterned

worsted . . .

just seventy-five

dollars

LOUIS FAURER • HAT BY MR. JOHN

tailored by handmacher

Handmacher-Vogel, Inc.
New York City

JIB JACKET BY ADELE SIMPSON

BLUMENFELD

Cymonette's

suit
of
the
season*

exclusive with
one fine store
in every city!

Sixty Dollars
...the same unpretentious price
for your new Cymonette
Original*...this spring exquisitely
defined by sculptured lines.
Of Pacific's Verdona worsted,
quality-lined with Duchess
rayon crepe. In delectable spring
colors...and, of course,
all important black or navy.
Sizes 10 to 20.

You may also have your Cymonette Suit of the Season
in the new Pacific-Sheen gabardine for about Seventy dollars.

For store nearest you write CYMONETTE, 230 West 38th Street, New York 18

*Original Design Patent Applied For.

FASHIONED IN *Verdona*

SUIT TAILORED BY HANDMACHER

LOOK TO THE fabric FIRST

Pacific
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100% VIRGIN WOOL

Send for the name of the nearest store featuring this garment

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FREE BOOKLET: "Alphabet of Wool Fabrics"

Drop a card to PACIFIC MILLS, WORSTED DIVISION, DEPT. V2, 261 FIFTH AVENUE, NEW YORK 16

Right across America, women know and love Nelly Dons for quality at moderate price. They're cut on full standard sizes like the most expensive dress you own. Turn them inside out and see good, honest sewing, generous seams and hems, lingerie tapes, double hems on suit jackets. Everything in good looks and quality—at everybody's price. Skillman cotton cord suit under $17. For nearest store write Kansas City, Missouri—

Nelly Don

you're
excitingly dressed
in
pumps
by

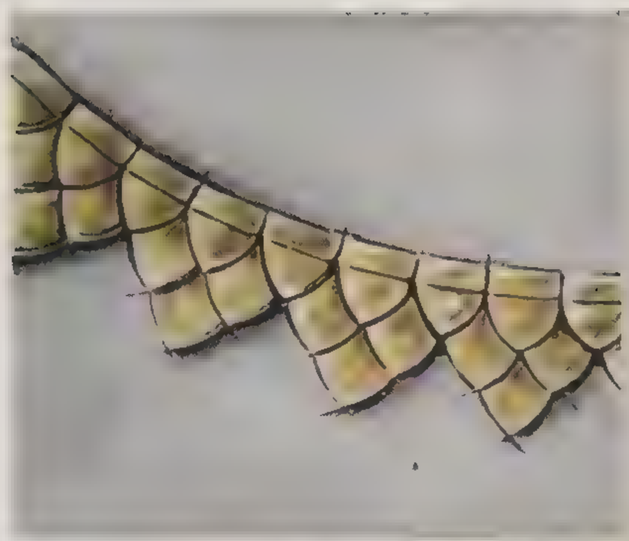
Twenty-ones

You'll live in them, love them...thrill to the compliments they gather for you. Alluring Twenty-Ones pumps, so fashion-perfect to the last fine detail... like all Twenty-Ones. The lighthearted shoes created for you and every girl who *knows* she's going places. The price is lighthearted, too. $9.95 to $10.95 most styles. At leading stores.

Illustrated, four of our new Twenty-Ones for Spring. Left to right: Argonne in Nautic Calf, Medea in Maple Sugar Suede, Obligato in Avocado Calf. The model is wearing Belmont in black patent; also shown in the foreground.

Dress by Judy 'n' Jill

BARRETT SHOE COMPANY
DIVISION OF GENERAL SHOE CORPORATION
NASHVILLE, TENN.



This Trifari design
is copyrighted and
design patent pending

Individually designed
for the woman who loves fashionable jewels

"Mermaid" . . . the Parisian collarette, fashioned into gleaming scales of golden Trifanium. Perfect complement to your high or low necklines, ensembled with bracelet and earrings of subtle elegance. Collarette $15.00, Bracelet $10.00, Earrings $7.50. Tax Extra.

Jewels by
TRIFARI
are authentic only if stamped on the back with the name Trifari

Heartbeats by Tula...inviting your loveliest valentine dreams.
Two heavenly ensembles with dainty hearts appliqued on imported Alençon lace.
Of "Narco" rayon crepe in white, pink, blue. Sizes 10 to 18. About $30.00.
Also with matching camisole slip and petticoat. At stores listed and fine stores everywhere.
Lord & Taylor, New York City; Marshall Field & Company, Chicago, Ill.;
I. Magnin & Co., California & Seattle; Strawbridge & Clothier, Philadelphia, Pa.;
Regenstein Peachtree Store, Atlanta, Ga.

SAM LANDAU, INC., 105 MADISON AVENUE, NEW YORK 16

Miron
woolens
...because designer Molly saw miron's current triumph—
dobby, worsted the new way. here, gray-ticked gray,
matched with plain. both, 100% virgin wool, and altogether
miron modern. miron mills, inc., 51 madison ave., n.y.
HAT BY MR. JOHN

the BROADWAY
Southern California
LOS ANGELES
HOLLYWOOD
PASADENA
CRENSHAW

CREED OF LONDON suit tailored in America, $250. HAT BY MR. JOHN, INC.

HAT BY MR. JOHN

Adele Simpson

Harzfeld's Petticoat Lane . Kansas City

New "Jib-Jacket" suit for sophisticates, dashing, debonair.....in finest grey flannel with cummerbund of gleaming gold silk surah.

Elegance...

in fit, fabric, color

BREV... *for slender or small legs*
MODITE... *for average size legs*
DUCHESS... *for tall, larger legs*

Belle-Sharmeer

LEG-SIZE STOCKINGS

for leg-wise women

The superb new Belle-Sharmeer foot molds, and holds, the profile of your heel . . . smooths your foot with new-found flattery.

THE BLUM STORE philadelphia
presents the first
DIOR-new york
collection
"Life", Dior's suit of imported sharkskin,
brown flecked-white,
inlaid with velvet collar, and
its own brown pure silk shantung blouse.
BW

IF YOU'RE LIKE NANCY...

You like shopping trips and sweet music and formal affairs. So, too, your sterling pattern will reflect your love of beauty . . . tastefully modern, yet based on tradition.

You'll find such a pattern . . . one to compliment your own personality . . . among the many beautiful Reed & Barton designs in finest solid silver.

Each is distinctive, each unique, each an example of Reed & Barton's time-honored craftsmanship.

Six-piece place setting approximately $22.50 to $28.75, *including tax, at leading jewelry stores and silverware departments.*

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POINTED ANTIQUE

Helpful Hostess Hints: For fascinating, valuable booklet, "How To Be A Successful Hostess," send 10c to Box 990, Dept. V, Taunton, Mass.

The Wardrobe Suit...all things to all women, becomes even more in the hands of Philip Mangone. Soft black wool with the unexpected pleasure of plaid. Misses' sizes. Suit and topcoat together, 395.00. Hat by Lilly Daché. ■ NORTH ROOM COATS AND SUITS, FOURTH FLOOR

Chicago

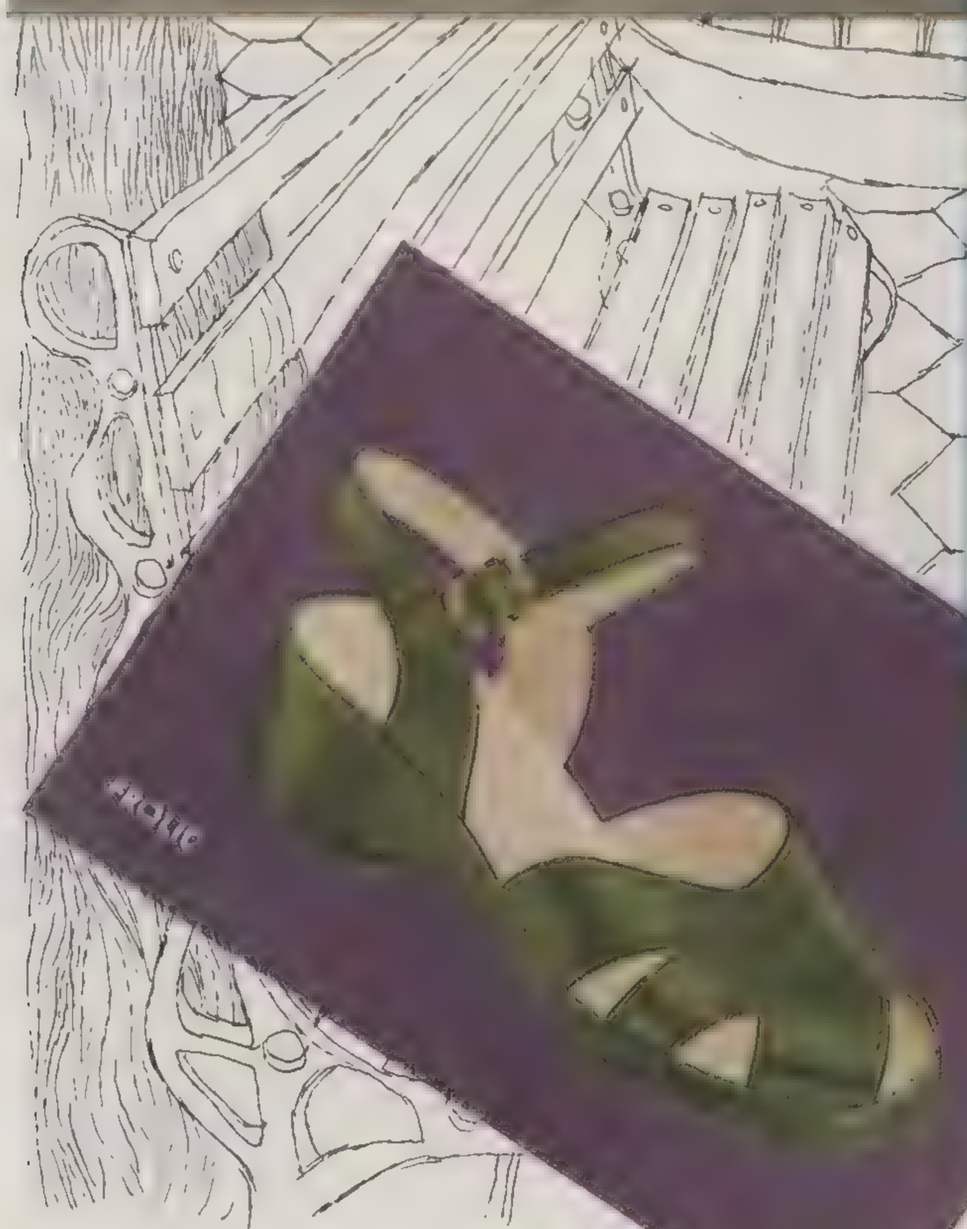
Stix, Baer & Fuller
St. Louis

For Springtime—the adroit touch of Nettie Rosenstein! Splatter-dot print of paper thin silk taffeta beneath silk and wool alpaca. Hat by Mme. Pauline.

WRITE FOR FREE FASHION FOLDER TO DEPT. V-1.

MEANDER

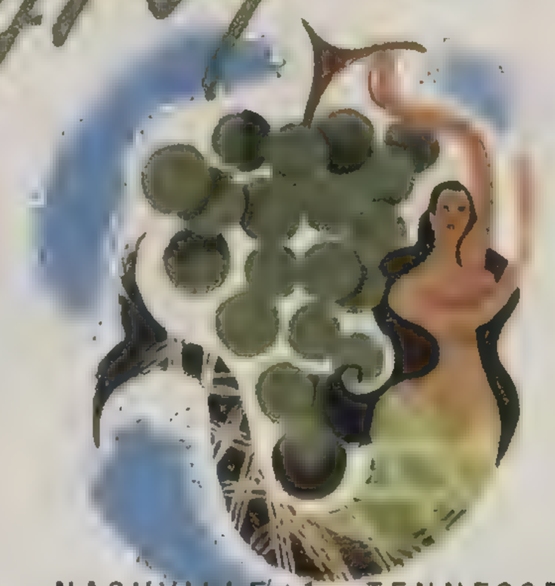
BUTTONS WITH
DANDY HANDBAG



Fortunets do something for you in . . .

Sea Grape

. . . swing you into Spring in an exciting NEW color! Sea Grape opens whole new horizons of ways and places to enjoy Fortunets. For it "goes" with every color on the Fashion spectrum! Fortunet does it for you in delightful variety . . . for every hour of your Spring-beckoning days. And these are but a glimpse of the many new versions of flat, cuban, high and low wedgie . . . always smart, always flattering . . . at stores that forecast fashion. $6.95 to $7.95 most styles. Matching Bag about $8.95 plus tax.



FORTUNET SHOE COMPANY ♀ DIVISION OF GENERAL SHOE CORPORATION ♀ NASHVILLE 1, TENNESSEE

A Paris adaptation by Horwitz & Duberman, New York

Merrimack Sheercord lends this exclusive, all-occasion coat a delectable softness of texture . . . a radiant loveliness of color . . . a piquant youthfulness as fresh as spring itself. Merrimack Manufacturing Company, Inc., 1450 Broadway, New York. Mills at Lowell, Mass.

Merrimack
SHEERCORD
queen of corduroys

NYLON
Rhythm in Lingerie
Magic mixture of Nylon and rayon yarns
NYLON for miracle wear
Just enough rayon for smooth, flowing drape
Countless washings only enhance its charm
Dries in record time
Shrinkage practically nil
Iron it or not as you wish
Combines luxury and comfort with unequalled service
Gives you the famous RHYTHMESE* BIAS BAND
for smooth line and flattering fit 7.95
Other Rhythm Slips from 3.95
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At the Rhythm store in your city •
RHYTHM LINGERIE, Inc., 136 Madison Avenue • N. Y. C.

V-ETTE Whirlpool* BRA

AMERICA'S MOST ASKED-FOR BRASSIERE!

Only this original California designed V-ette has the genuine continuous Whirlpool stitch—most imitated bra stitch in America. Lifts you to a high-curved upsweep. Tapers you into deep division. Flatters you after scores of sudsings. If you are "between size," ask for Holly-ette Whirlpool*. Beautiful fabrics, your cup size: A, B, C, $2.50 to $5 at your favorite store.*

HOLLYWOOD-MAXWELL CO. 6773 HOLLYWOOD BOULEVARD, HOLLYWOOD 28, CALIF.

*reg.

HOLLY-ETTE*

Suit Donnybrook — Hat Mr. John

Pictured is Suskana pure worsted Bonosheen Fabric *®

Suskana* for color!

Fabrics for Women's wear, Men's wear,
Neckties, Auto seat covers, Upholstery.

Susquehanna Mills, Inc., 404 Fourth Avenue, New York 16, N. Y.

in the city of Washington

WOODWARD & LOTHROP

for fashions and gifts

Here, under one roof, the gamut of fashion for every woman . . . a galaxy of gifts for every occasion. Notable now, this superb Empire coat, sweeping to new heights of fashion . . . subtle blend of dash and elegance.

Kraus
ORIGINAL

ZUCKERMAN & KRAUS, N. Y

IN FORSTMANN'S SERAPHEEN

Hat by Mr. John

Faultless as a morning in Spring . . . well-buttoned suit by Zuckerman and Kraus in Forstmann's Fortuna wool.

the Wm H. Block Co. Indianapolis

at the crossroads of America

TABU
Dana
PARIS • NEW YORK
famous TABU trio
The "forbidden" fragrance which has whispered its way around the globe . . . adorns you completely . . . ecstatically when worn in all three— the Perfume, the Cologne, the Lipstick
TABU Perfume $7.00 to $60.00
(original dram—purse size $2.50)
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TABU Lipstick $1.50 and $2.50
the "forbidden" perfume by Dana
All prices plus tax

by Philip Mangone
The Ruching Suit in sheer light yarn—
dyed grey wool.
Exclusively for
Bonwit Teller
of
Philadelphia
RADKAI

Lo Balbo
At the quality shop
in your city or write
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SHARLAND

THE LINDNER COY CLEVELAND

Why WE SAY EACH DAY....."WE'RE TAKING THE CORNER ON FASHION IN CLEVELAND."

GENE SHELLY

. . . California's brilliant master of significant simplicity . . . joins the roster of proud exclusives that so dramatically back our slogan. Here you see his slimmed-to-the-limit suit in pure wool . . . tiny-checked jacket above a gabardine skirt. Gray, navy or tan with white checks. Sizes 10 to 16, $198

LINDNER'S
Designers' Collections,
Second Floor

"Antoinette," stunning, sophisticated, with button-accented side-swept treatment. White, black, biscuit, brown, navy, brown almond, pink. About $4.00.

"Queen Anne," festive, flattering, with a surprise touch of color inside the curving cuff. Black with pink, brown with beige, navy with pink, white with white. About $5.00.

Both styles designed by Lionel Le Grand of Paris and made in Shalimar's own fine double-woven cotton. At leading stores.

MERRILL-CLARK-MEINIG, INC., 437 FIFTH AVENUE, NEW YORK 16, N. Y.

painting by Ben Stahl

WOOL SHANTUNG

Wool Shantung has arrived and only Rosenblum has it! It's the most exciting new suit fabric in decades...it's 100% pure worsted wool...all-year weight, crease-resistant, shape-retaining...a dream for tailoring. It comes in the marvelous colors shown here plus warmer beige, cool grey, navy and black...and it comes in all the marvelous Rosenblum classics, man-tailored every inch of the way...the finest tailored suits, the finest tailored suit values in America...49.95 at fine stores everywhere. Rosenblum, Los Angeles

MAN-tailored in California Rosenblum®

THE FEEL OF SILK
IS
FASHION
great designers interpret it... smart women wear it
COHAMA* presents it for spring
in printed pure silk crepe
and imported pure silk shantung
for ready to wear or by the yard
*Reg. U. S. Pat. Off.

Jewels — Seaman Schepps
Leslie Gill

New Horizons... From the creative hand of Juliana comes a new idea in Dream World Favorites* . . . a new fashion in lingerie of intrinsic beauty . . . COLOR MATCHED LACE.

Gown, slip and petticoat, in matching sets, of Bur-Mil rayon crepe exquisitely trimmed with fine color matched Alencon type lace. In Bouquet Pink, Princess Blue, Imperial Jade, Lilac, Buttercup and Snow White. At fine stores everywhere.

JULIANA LINGERIE, INC. 14 East 32nd Street, New York 16, N. Y.

*Reg. U. S. Pat. Off.

Paul Parnes

— spells Spring with a sheer yarn dyed grey wool suit,

jauntily set off with cool white pique. 125.00

A. Harris & Co.
DALLAS

Harold Halma

the NUDE sensations

in stockings by shalee

The nylon nude with the dark brown seam
and the Shalette foot in the new
Prima Donna Shade that's sweeping the country.

SHANNON HOSIERY MILLS, INC., COLUMBUS., GEORGIA

Sophie sets a mood for your important evenings. Jacquard taffeta, in the intriguing lemon yellow of Sophie's own choice, only here in Philadelphia. From our Collections of important-design originals.

it's new... it's the

Fifth Avenue Shop

IN **GIMBELS** PHILADELPHIA

proud aristocrats in lingerie

the HALF SLIP...

. . . to understudy your
new feminine fashions!
Two versions—
each destined to play
an important role
in your wardrobe!
Fine Bur-Mil Multi Rayon Crepe.
A—Cocktail half slip
edged and inset with
luxurious Binche lace.
White, Petal. Sizes 24-30
B—Charmingly double-
ruffled half slip with
imported Calais Val lace.
White, or Blue with Blue ribbon.
Sizes 24-30 Each $5.95

Exclusive Fashion Academy Award

for Lingerie Design Achievement

Lady Lynne SLIPS

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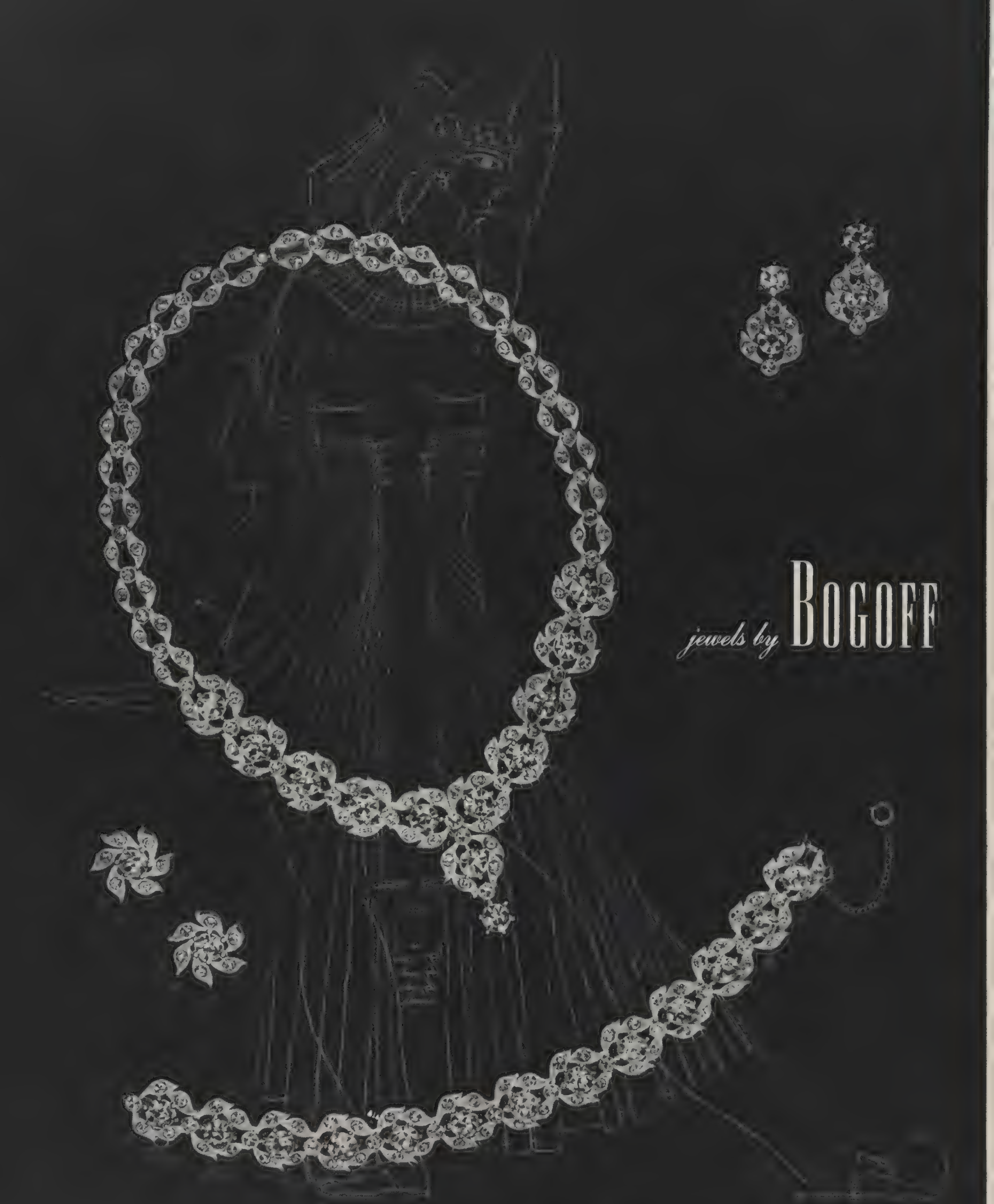

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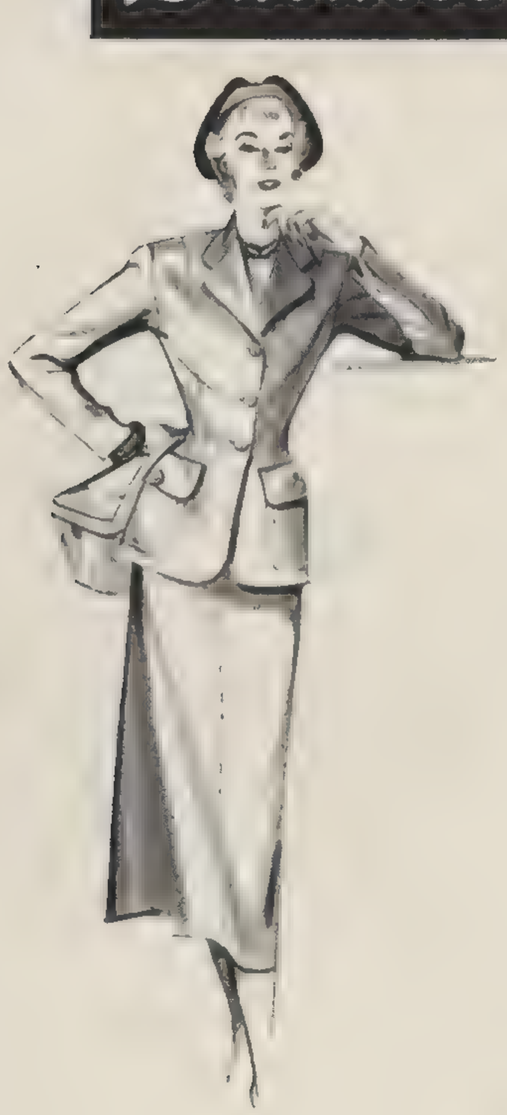

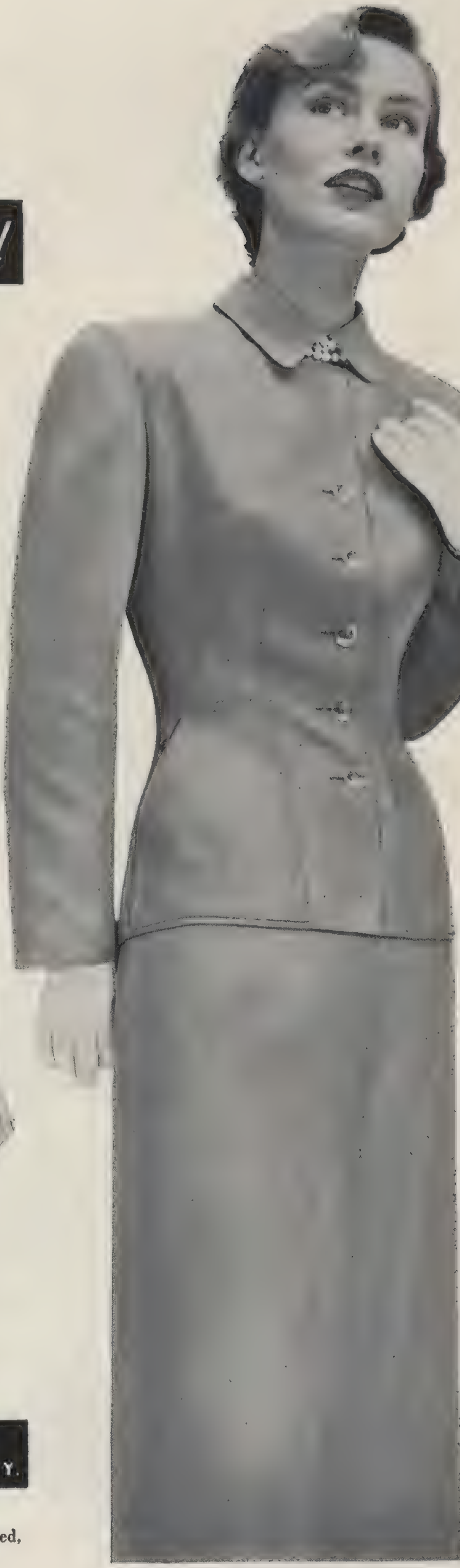

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Fashion-Matched With 16 Vogue Patterns

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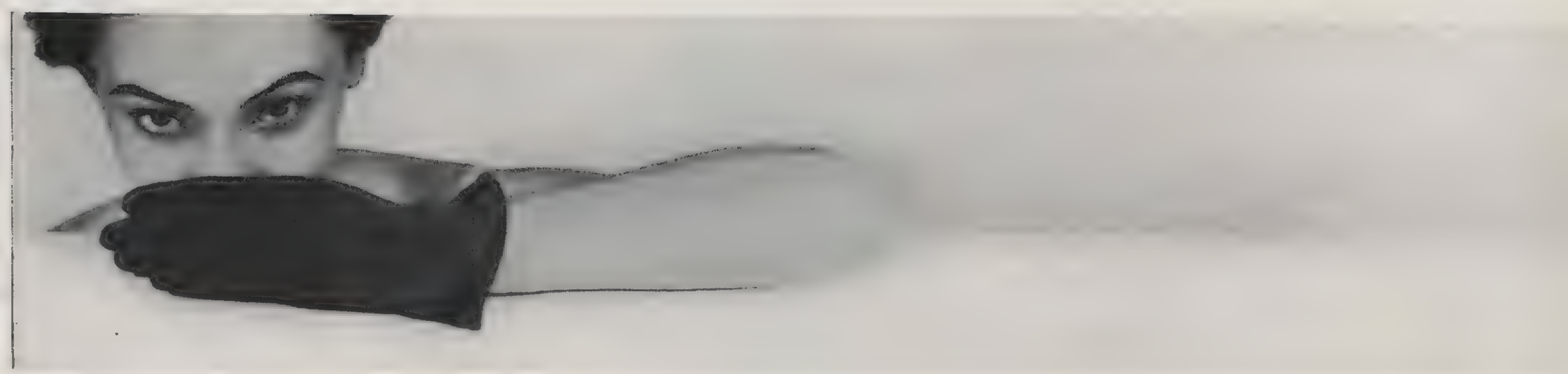

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All designed and colored to carry
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Mind your P's and "cues" when you buy a girdle.

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- Give your new Spring wardrobe a lovelier outlook on you by beginning with the Warner's that is *yours* —and *yours alone.*

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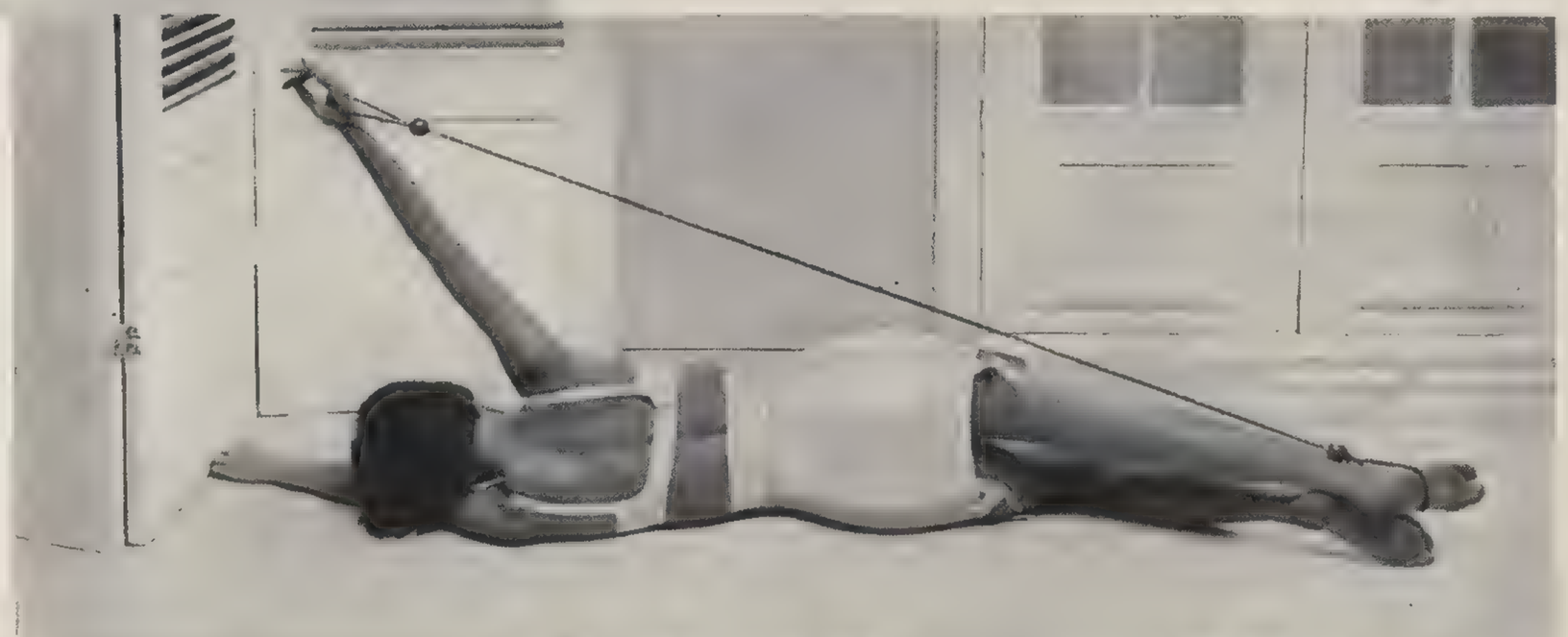
You can't be bewitching if you're always hitching at a *too long* girdle that keeps riding up. Or fussing at a *too short* girdle that pulls runs in your stockings. Warner's come in four lengths; *short, medium, long* and *extra long.* The Sta-Up-Top Le Gant shown here features Warner's patented waist minimizer that won't roll over.



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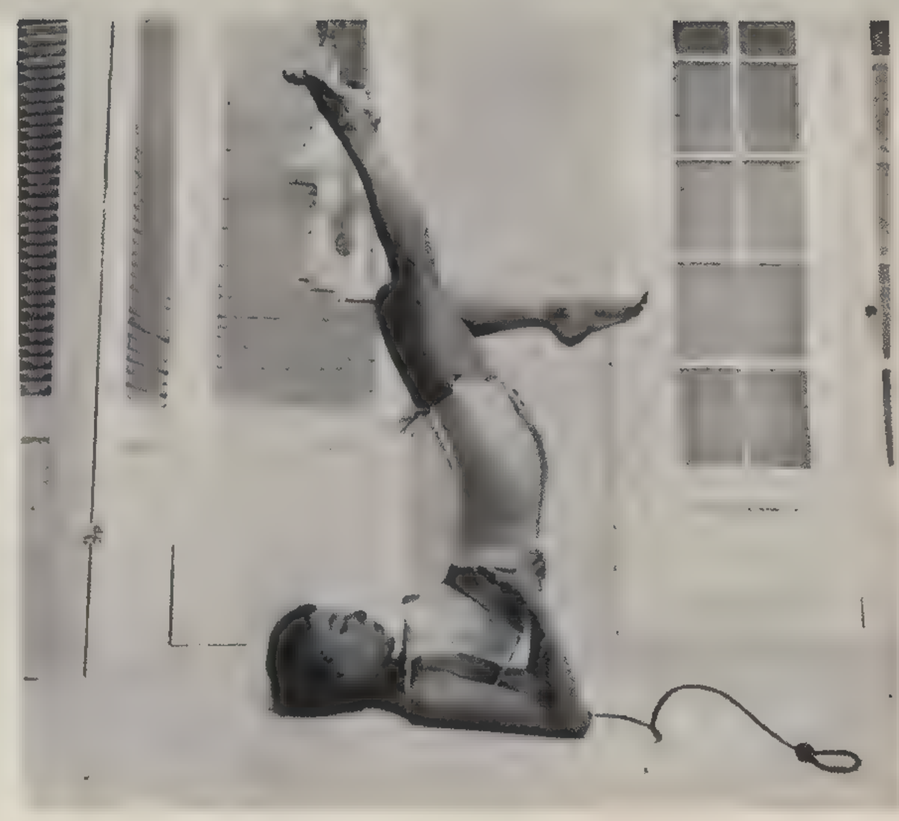
You'll never feel lovely in a girdle that's *too wide* at the hips and gives you permanent waves. Or one that's *too small* and binds uncomfortably at your thighs. You'll find a Warner's that's *yours* alone. They're hip-sized for *straight, average* and *full* hips.



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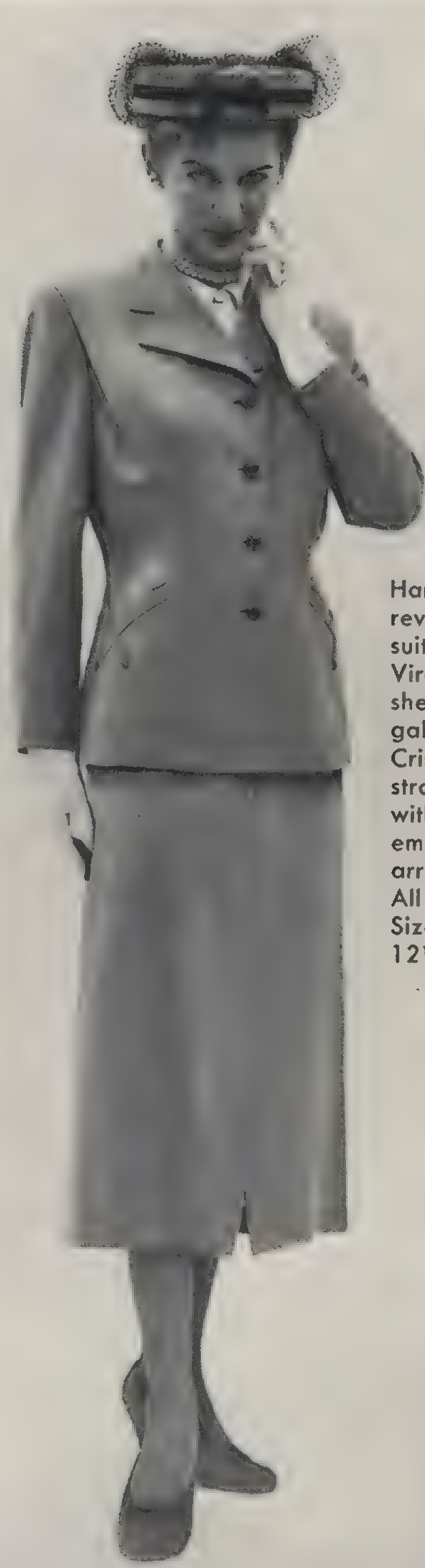

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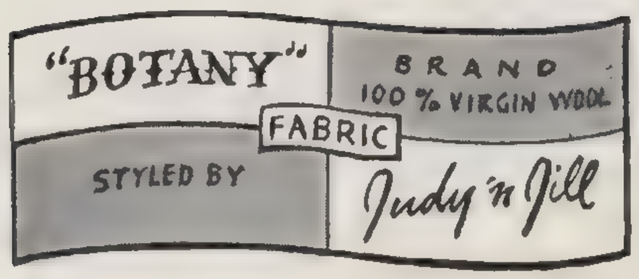
Both suits of Botany wool gabardine, trimmed with Rémond Holland taffeta... come in navy or black... sizes 7-15

Both suits 59.95



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The city is part Spanish colonial, part modern. Aztec ruins on the outskirts of the city, old castles, magnificent modern hotels and office buildings, the high-walled houses of the wealthy Spanish. Indians in serapes in the streets.

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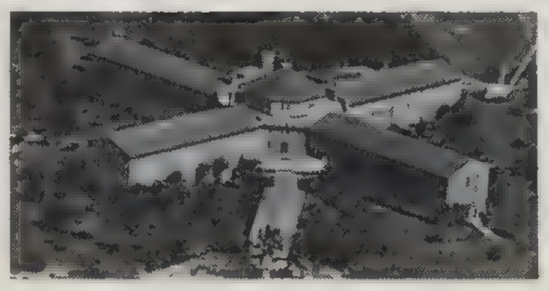

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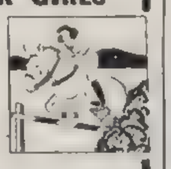

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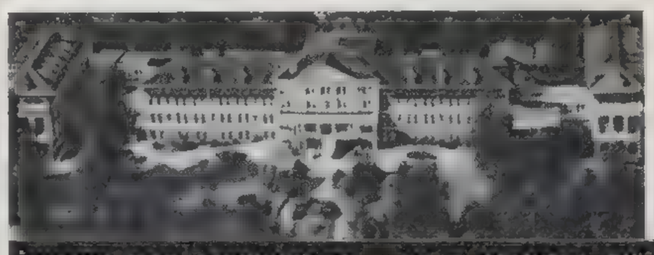

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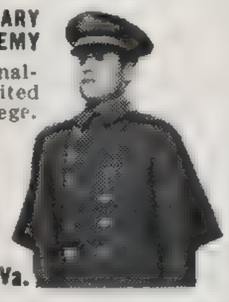
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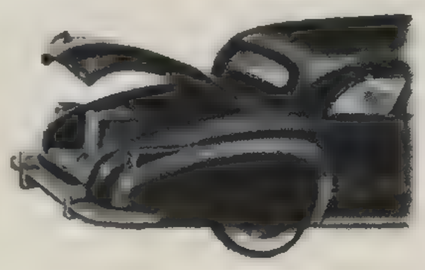

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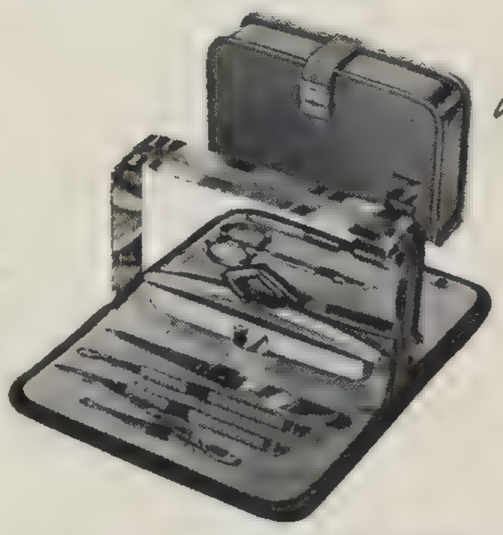

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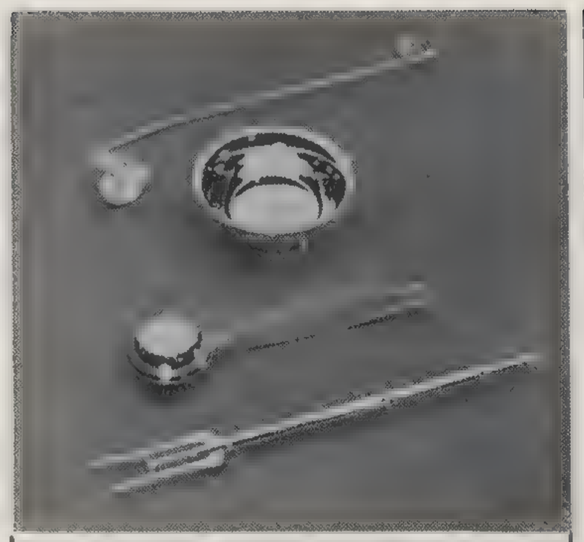

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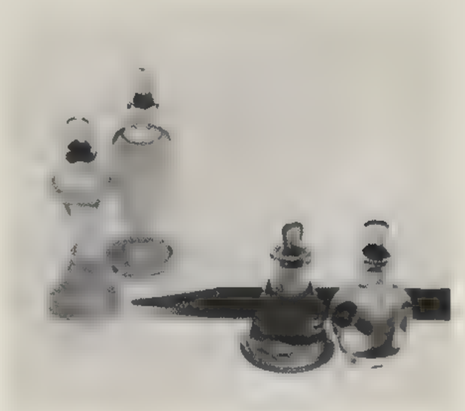

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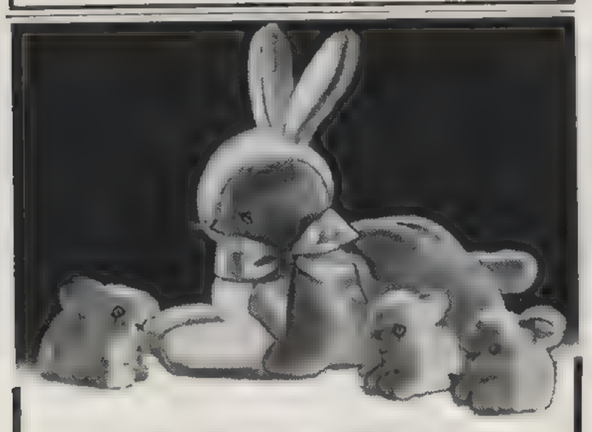

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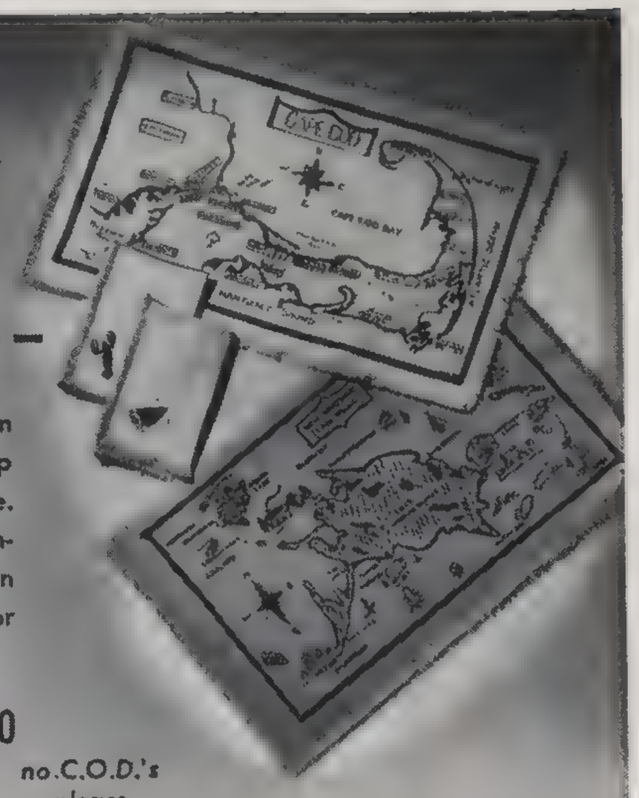

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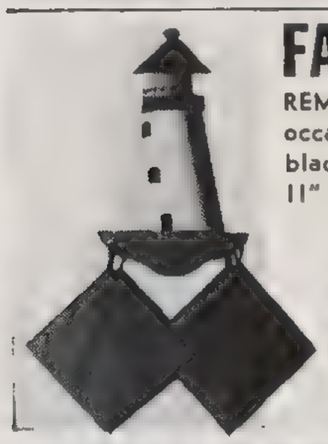

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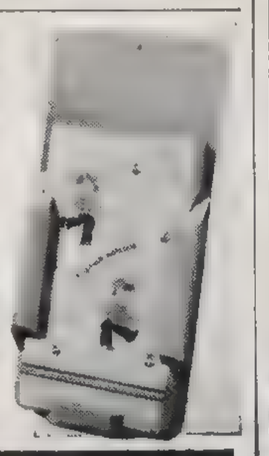

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AMERICAN RECIPES FOR ENGLISH RATIONS

BY MARTHA BAILEY CRICHTON

All season long in England I heard people talking about the monotony of their food. But nobody seemed to do anything about it. I kept thinking of things I wanted to suggest, for I have been collecting recipes since my days at Teachers College and the Cordon Bleu in Paris.

When I was invited to spend a week with a friend who owned a thatched cottage with a modern kitchen, I was delighted for it meant a chance to cook, to discover which of my recipes could make English rations seem less monotonous. These rations are very slim: one egg a week, half a pound of sugar, two slices of bacon, and an ounce and a half of cheese. A half a pound of tea had to last a month, but drinking coffee for breakfast would help, and using no sugar in coffee would leave us a little more sugar for desserts. Twenty cents worth of meat a week is limiting, and with only three ounces of butter, four of margarine, and one of lard a week there would be no leeway for experiments. We would have to eat any mistakes. In London I had found a few unrationed luxuries such as oil of almonds and tarragon vinegar. Armed with these and an emergency ration book, I took the train to Winchester.

Beyond Winchester, in a picture-book village, was Pitter Cottage, built in 1695 and surrounded by small apple and pear trees, raspberry bushes, vegetables, and flowers. Inside, there were more bathrooms and plumbing than my old sea captains' house yet possesses; and the modern kitchen was a joy. It had an ice box, a gas stove, a mixer and, best of all, a gadget that enabled one to squeeze juice from an onion without tears.

There was not much time for cooking that first evening, for it was ladies' night at the village rifle range, and Ella, my English hostess, and I wanted to be there. Together, we hurriedly assembled an oven meal: herrings tucked into a pan, scalloped potatoes made with reconstructed milk (at least that is what Ella called the lumps of dry milk that she hammered into powder and mixed with water). She prepared some big apples for baking with raisins and honey, while I combined cooked carrots with cut-up tomatoes and raw onions and covered them with bread crumbs in a baking dish. Everything was put to cook slowly and happily in the same oven, while we went shooting.

Next morning I found Ella capably coping with a large hare presented to her by a man to whom she had loaned a gun. The first problem of how to cook a hare, i.e., first catch your hare, was solved, and so was the problem of what to give two guests arriving for a mid-day dinner.

First we gave them tomato juice cocktails, served with celery and carrot sticks. I made the cocktail from the juice of fresh tomatoes in which I had steeped a quartered onion and some celery leaves, seasoned with a little too much Worcester sauce. I'd longed for tomato juice all summer, as it helped to take the place of the absent oranges, but it was hard to find. And eating raw carrots was an innovation in England. I had seen them served only at the U. S. Embassy canteen, and I had spent a morning sitting in the heather on a hill in Skye, trying to describe to one of the "Dames," or house mothers, of Eton how to fix them so that the boys would enjoy them.

Jugged hare, plus plenty of port, was an epicurean second course. Ella not only cooked the hare, but, as a great concession to me, boiled potatoes in their jackets. She couldn't understand my passion for potato skins, but was very nice about it, especially when told they were full of vitamins and minerals.

We appreciated the apple tart that followed, and also the kindly care with which a neighbour, who came in each day to do the cleaning and had been asked to put the tart in the oven while we drove to the station, had not dared to remove the waxed paper that covered it lest she interfere with another American innovation. Luckily we returned in time to remove the nicely browning paper and give the pastry a chance.

While my hostess drove her guests to the station and I was picking tomatoes in the garden some other guests arrived, and I wondered what to give them for tea. Cinnamon toast was the answer, plus a boiled cake Ella had made weeks before, that was still deliciously fresh. She had boiled together for three minutes a pound of dried fruit, a cupful of sugar, three ounces of margarine, a teaspoonful of cooking soda and a cupful of water. The mixture then stood overnight before two cupfuls of self-rising flour and some almond essence were added. The cake was then baked in a moderate oven for two to three hours.

We were invited for cocktails, which were served with pretzels, a present from America, and came home to a late and extravagant supper. We used two eggs, our whole week's supply, to make scrambled eggs in a double boiler, with no butter, but with a little hot water and milk, in the French fashion. That reminded me of how the French cook canned peas, so, even though peas were rationed and took many of our all too few points per month, I opened a can, poured the juice into a saucepan, added some shallots and wilted lettuce leaves and let them boil together for twenty minutes, adding the peas at the end just long enough to heat them, and serving only the peas, from which the tinned taste had disappeared. For dessert I made a fruit compote of white grapes, seeded and peeled, with a pared and cubed apple, pear, and peach, to which Ella added a dash of plum juice. It was delectable, and made us feel less extravagant since it took less sugar than stewed fruit, and no points like canned fruit.

Next morning I was the one down early to start fragrant fumes drifting out of the kitchen, because I wanted to make chili sauce from an old family recipe. I omitted the unobtainable green peppers and used fifteen small tomatoes, four cut-up onions, one teaspoonful each of allspice, ginger, nutmeg, powdered cloves, two tablespoonfuls of salt and two of sugar, one cupful of tarragon vinegar, cooking them slowly in a big pot, where they simmered to the consistency of a thick sauce. Some we bottled to use later as sauce, the rest we used immediately, pouring it thickly over and through macaroni in a deep baking dish and topping it with my treasured grated cheese. That made our luncheon, with an apple and celery salad with mayonnaise made from oil of almonds, garlic, vinegar, one egg yolk, salt, pepper, and mustard, and celery leaves in place of the lettuce that was so hard to get.

There were to be guests for dinner that night and I longed to try whale meat, as I had heard it was such a useful substitute for meat. It is not hard to do without meat if you have adequate substitutes, but with milk, eggs, and cheese all equally short, no wonder some of the men looked hungry. The fishmonger had no whale, so Ella cooked turbot in a white wine sauce with mushrooms, while I boiled, then mashed, potatoes, seasoned them with salt, pepper, a little hot milk and onion juice and browned them in the oven. With that, we had Brussels sprouts, of course, and a new dessert Ella made of pears stewed with a dash of chocolate.

The next morning our bacon ration arrived and we had it for luncheon, cooking it very slowly to get as much fat as possible in which to fry thick slices of tomatoes which had been well dipped in flour. The bacon then was served on top of the tomatoes, with baked potatoes and a fresh pear salad.

After a long, golden afternoon seeing Winchester, we returned very late to a dinner we were glad we had fixed that morning. I had shredded the left-over fish and put it in a baking dish with white sauce and the left-over peas, and had stuffed some potatoes, while Ella had made a delicious dessert of a half package of greengage jelly, a half pint of water, one tablespoon of sugar and one of semolina, boiling and stirring this for five minutes. This she turned into a bowl and when nearly cold, beat it hard and put it into glasses, which I garnished with a few left-over grapes.

The next morning I was unexpectedly called back to London, but had time to make corned beef hash for an early luncheon. Coleslaw accompanied this, even though I had to substitute milk and vinegar for my favourite dressing of cream, sugar, and vinegar.

Driving to the station, Ella asked: "Now, just how did you make that corned beef hash?" So I knew she had forgiven me for my innovations and I hoped she would let me come back to cook in her kitchen.

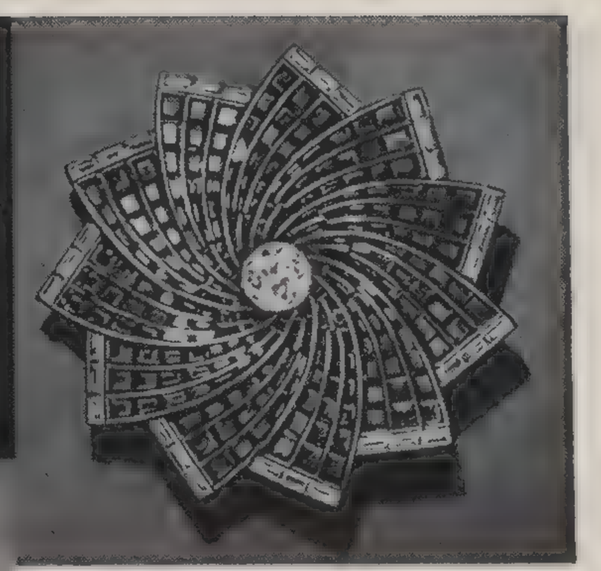
DISCOVERIES IN BEAUTY

Shulton discovered the beauty of early American bottles, jars, and boxes, have used them (in reproduction) as holders for their flower-scented bath accessories, have a valuable private collection of Americana for inspiration. *Above:* Trunk box holds Old Spice bath balm.

The old and the new: This tiny ring bottle (silver-capped original at the right) holds smelling salts, is part of a Shulton Old Spice set.

Old Spice Toilet Water bottle (foremost bottle) shown with its sources of inspiration: fragile Stiegel bottles, child-simple in pattern, colour.

There are two Early American fragrances by Shulton. Old Spice (a roses-and-spice scent) and Friendship's Garden (a misty blend of many flowers). With the Stiegel bottles and antique boxes: Dusting Powder in a glass copy; bath accessories in a replica of an old sewing kit.



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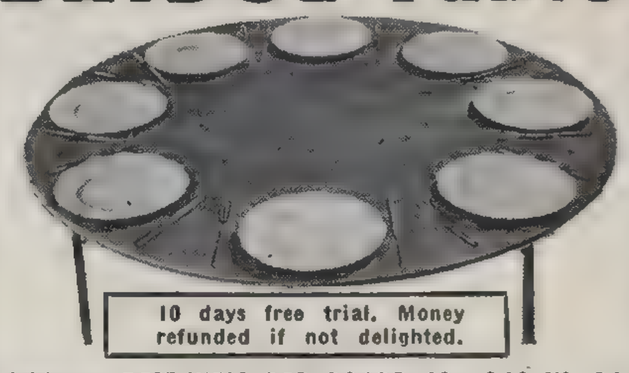

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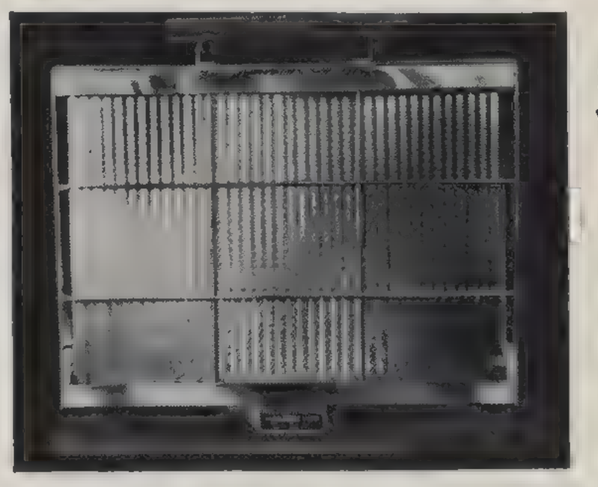

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EFFICIENT: Uses about 1000 watts or approximately a Kilowatt per hour. Heats you directly. Floor-ceiling heat variation only about 4 degrees; puts heat near floor where needed.

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Send check or money order today. Shipped express charges collect. Shipping weight 21 lbs.

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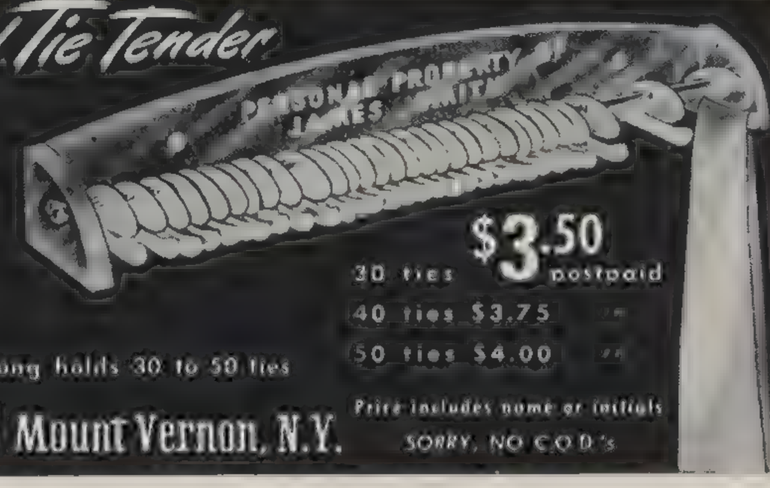

This handsome addition to a man's closet allows easy one-hand selection with all ties visible. Individual plastic hangers hold ties securely and move freely on chrome bar. Sturdy plastic mahogany back 15" long holds 30 to 50 ties

30 ties $3.50 postpaid
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Of fine cotton broadcloth.
In grey, turquoise, nutria, and papaya coral.

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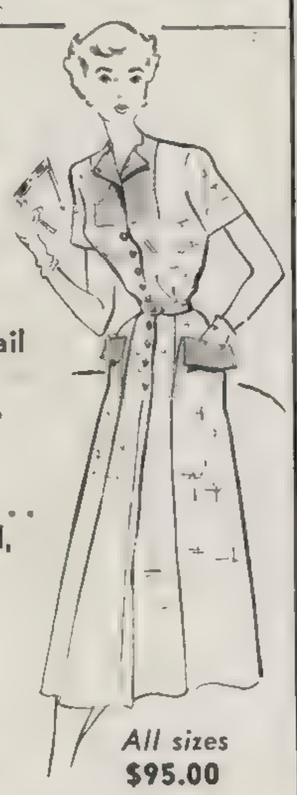

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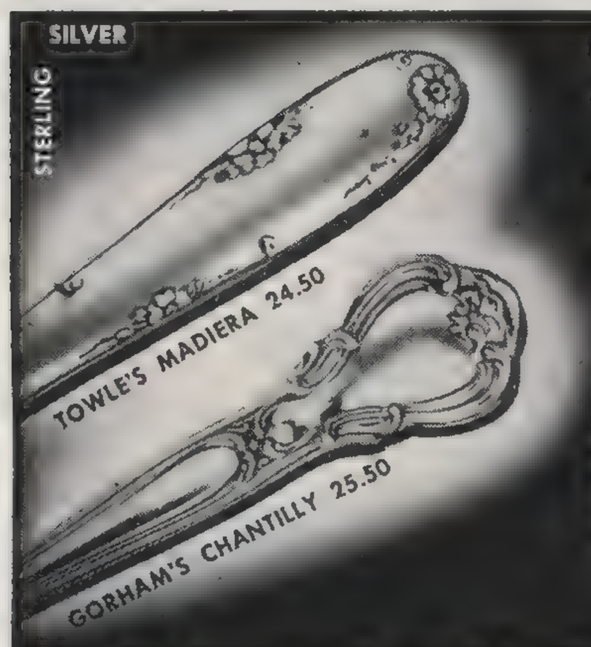

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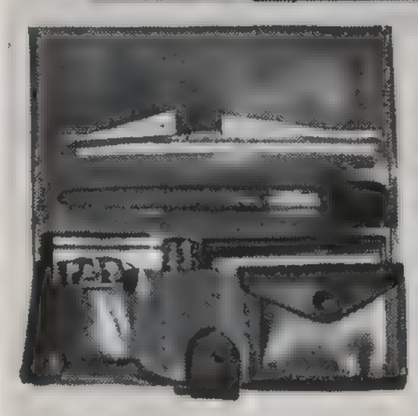

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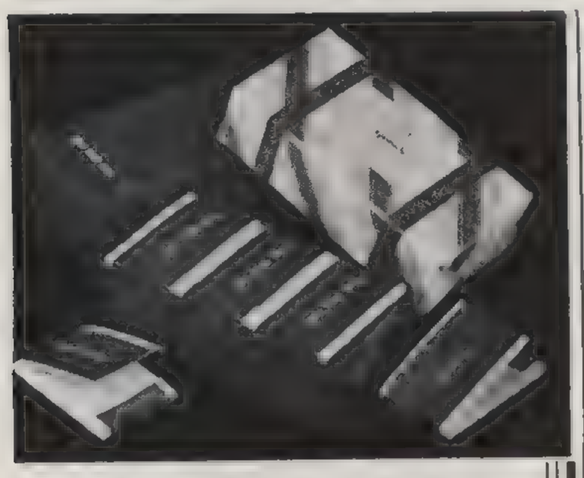

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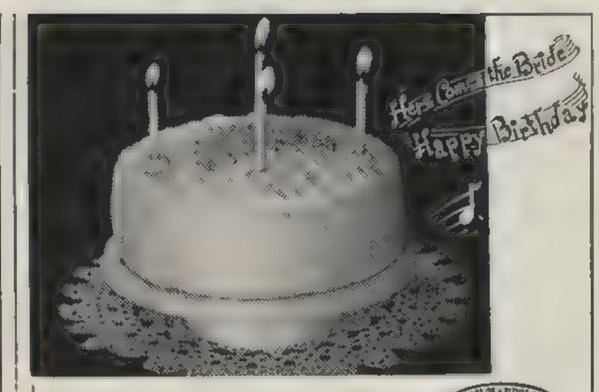

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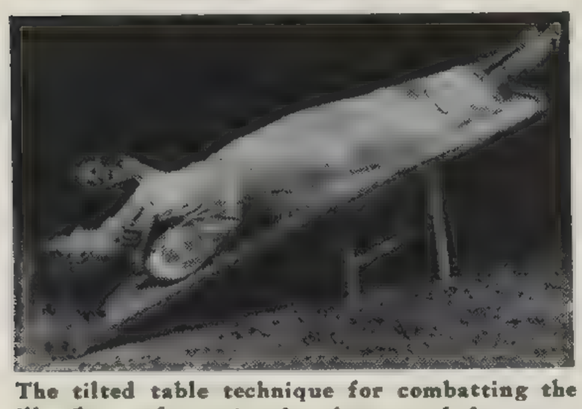

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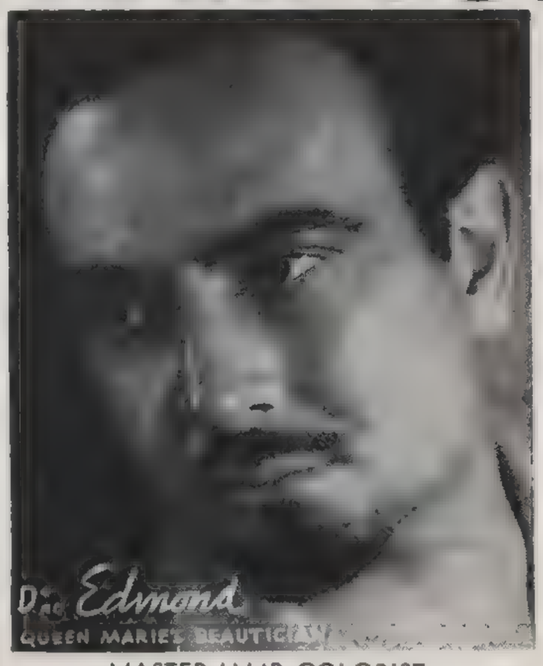

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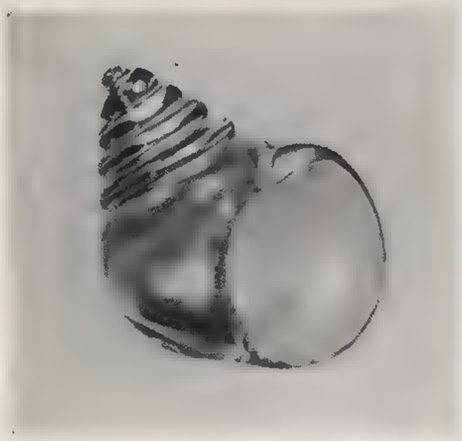

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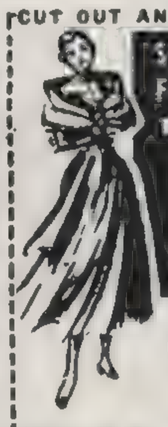

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VOGUE

incorporating Vanity Fair

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VOGUE'S EYE VIEW

OF THIS AMERICANA NUMBER

HORST

CAPTAIN JOY BRIGHT HANCOCK,
U. S. Navy, in evening uniform,
designed by Mainbocher.

This Vogue Americana (the twelfth) puts its major emphasis on "Good fashion in America—what is it—who wears it." We do this not only because fashion is Vogue's vocation; but also because the way American women dress is one of the visible signs of a working democracy. As two examples of good fashion in America, on this page are the Women Naval Officers' new evening uniform (by Mainbocher, whose name is bracketed with the world's top designers); and the uniform of a Registered Nurse, worn—and earned—by the granddaughter of a great American. We show others, too, throughout the issue, that belong to the land they live in, the lives their owners live. They range from evening magnificence to fishing pants; from a few dollars to hundreds.

Anatole France once said that the most accurate record of a society was found in the way its women dressed. Vogue believes that the way our women dress is not only a record for future historians, but a readable, illuminating sign for today's observers throughout the world.

GOOD FASHION IN AMERICA

It is blue jeans and black taffeta; denim shorts and white organdie; checked ranch shirts and cotton chambray "wash dresses" (lovely term!). It is the Henri Bendels, and the Henry Rosenfelds; the Charles Jameses and the Nelly Dons. It is Mainbocher, and Dior-on-Fifth-Avenue, and Sophie at Saks; and Adrian and Carnegie all across the country. It is the countless pretty girls in unnumbered little towns swinging along in cardigans and flannel skirts; it is their older sisters starting out behind the wheel, in tweed suits and short haircuts, to meet husbands on the 6:08.

Good fashion in America is the hundreds of careful makers of inexpensive clothes, from Boston to St. Louis to the Coast. It is the scant score of custom order designers who dress the woman blessed with both time *and* money. It is the strapless sun dress of iridescent cotton; the classic "American Golfer" on almost every course in the country (and, with different accessories, on almost every village street). It is the Mabs of Hollywood bathing suit you see on the scrubbed beach at Nantucket; the Claire McCardell swimming jersey that goes out to Pebble Beach, California. It is ready-to-wear, ready to fit junior size and misses' size and women's size and women's half-size, proportioned girdles and stockings and slips "in stock"; it is the slivered inch chalked away by a council of fitters at Bergdorf's fourth floor where the made-to-order beauties are born. It is the ever-ever cardigan idea, freshly drawn—and news; the checked wool maternity suit cut for comfort—and fashion. It is the hundreds of lasts and numbers of heel-heights in shoes; the lengths and colours of gloves.

THE CITY OF LOS ANGELES WEARING HER BEST... AN IRIDESCENT HOOD OF LIGHTS. (PHOTOGRAPHED BY JOFFÉ.)

Good fashion is all across America in the clothes that belong where they live. It is a pale blue chiffon or white linen at the St. Louis Country Club dance or a slim dark crêpe in Chicago's Pump Room. It is a grey flannel suit, almost any day, anywhere—or levis from Levi Strauss, in a million back yards. It is the bride in white cotton piqué and cap of white lilacs; the pale green slippers she has had dyed to wear the first time her wedding dress becomes a summer party dress. It is the biggest, spreadingest white tulle dress on the blondest débutante in New Orleans; or a linen skirt and sweater at a record playing session in the white house on the corner. It is a satin suit for cocktails-and-on-to-dinner in New York, or for the bridge club afternoon in Marietta, Georgia. Good fashion is the grey jersey dress that goes shopping in Columbus, Ohio, or to Sunday luncheon at Lake Forest, Illinois; that sits behind a professor's desk at Bryn Mawr or in a lady vice-president's office at any one of a half-a-dozen banks across the country. It is the navy-blue coat that goes about in Denver every day, now with a taffeta scarf tied in a bow, now with a fat pink rose.

Good fashion in America is clothes that look as if you meant them, and cared about your clothes enough to want them to be right for yourself and pleasing to your own particular public; that give no blatant evidence of price, but easily prove that you know where they were meant to be worn; clothes that know how much a given price should buy, and do not try to buy more. It is a plain wool bathing suit streaking through the surf (cost, $5.95) or a handkerchief linen luncheon dress at Newport (price, $195.00). And because it *is* America, they are the clothes that can be bought in hundreds of cities, thousands of towns; that may range in price from a very few dollars to whatever you want to pay. And the girls and women who wear them will be clothed not only in grey jersey and white tulle and blue denim and satin and cotton crash and handkerchief linen but in the perfectly visible idea that *every*body should have a chance to choose, and should be able to buy some, at least, of the kinds of clothes she most particularly wants for herself.

THE SCENE IS SONOMA COUNTY, CALIFORNIA, WHERE, BY DAY, GOOD FASHION IS MEASURED BY THE FIT OF LEVIS, AND MARKED BY A COTTON SHIRT.

JOFFÉ

Week-end mornings mean well-earned breakfasts, ranch style. Their all-day costumes, cotton shirts, and —of course—levis.

CITY-COUNTRY LIFE

MR. AND MRS. WILLIAM ABBOTT ROBERTSON, JUNIOR, OF SAN FRANCISCO, AND GEYSERVILLE

The life that the young Robertsons have worked out for themselves exemplifies a strong, current impulse in America: to have the stimulation, the variety of people, the arts available in city life, plus the steadying, energy-accumulating satisfaction of country life. And a number of Americans are achieving it: those who can, by keeping the place-in-the-country open all year; others via the week-end house, complete with Franklin stove, kerosene lamps.

The Robertsons are good looking, animated, active, and enthralled by their comparatively new baby. Five days a week they lead a town life, the urban of the urban, in their San Francisco apartment. A week of parties and people, of fittings, rushings, concerts, telephoning—all the commitments and urgencies that go with any big city life. But as of Friday evening, the three of them take off for the wide-acred privacy of Ridge Ranch, their "feeder" ranch (where they fatten cattle) 86 miles away. Saturday morning they are up with the sun, ride fence for two hours before breakfast, plan with the foreman, fish perhaps, and in the evening play a lazy game of Pitch. Mrs. Robertson is wise in the ways of simplification: a wardrobe of only apt clothes, a cleaning woman by the hour, a nurse instead of a cook, for, like many young San Franciscans, Mrs. Robertson does the cooking herself, with serving maids in to help at parties.

Week-day evening: Mrs. Robertson, dressed in navy-blue taffeta. By Nettie Rosenstein. I. Magnin; Bonwit Teller; The Dayton Co.; Frost Bros.

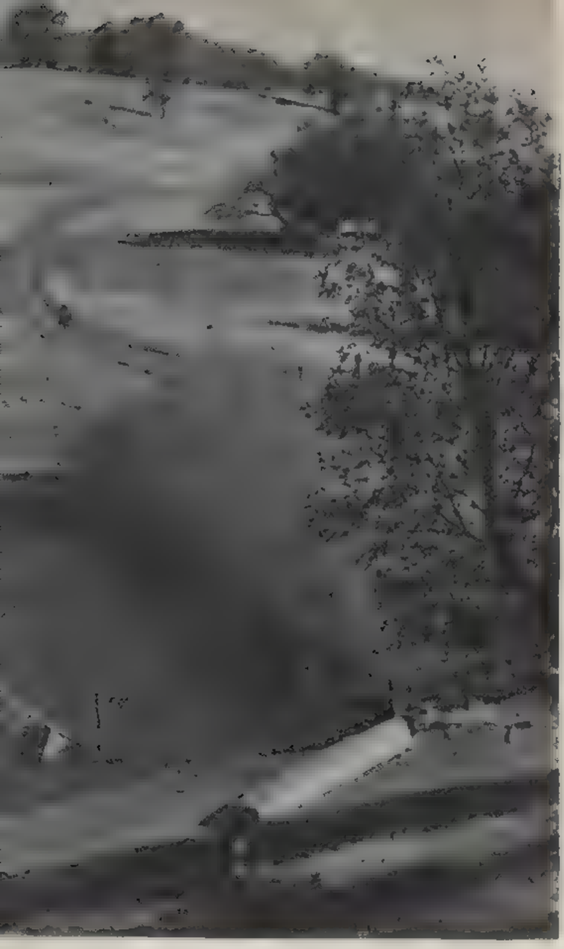
JOFFÉ

EVENINGS AT THE RANCH: A GAME OF PITCH, AN OPEN FIRE, AN EARLY CURFEW

The dress, designed by Tina Leser: a navy-blue shirred worsted jersey top ($25), quilted skirt and sash ($40) of Wesley Simpson cotton taffeta. At Henri Bendel; Marshall Field; The Lindner Coy.

JOFFÉ

As dearly as the brisk, outdoor routine of ranch days, the Robertsons treasure the relaxed, eat-when-we-feel-like-it evenings, free of pressure, telephones, city formality. For such evenings, when Mrs. Robertson is simultaneously cook and lady of leisure, she is likely to dress in a jersey top, and a wrap-around cotton skirt, or equivalents from her collection of "parts."



1. Ridge Ranch, Sunday morning

2. The heart of the house

3. The ranch kitchen

4. Silks at Wa-Vels

A few facets of a full life: 1. Riding the homeward slope through a typical California landscape; burnt gold fields, and scrub oak. 2. Directives from the baby, who orders the lives of her parents from her town crib. Good-nights take a long time at that age, but eventually Mrs. Robertson will get to her dinner party—almost on time. 3. Cooking at the ranch, in a now-I'm-cook, now-I'm-hostess dress of garnet Lonsdale piqué by Trigère. $110; Gunther. 4. Silk-shopping in Chinatown; in a Ducharne worsted shepherd's-check dress by Larry Aldrich. About $75, from I. Magnin; Bergdorf Goodman.

JOFFÉ

Two-part taupe dress, by Larry Aldrich. About $85. I. Magnin; Carson Pirie Scott; Altman. Silverblu mutation mink scarf, at I. Magnin; Holt Renfrew Ltd.; Maximilian.

URBAN AFTERNOON: IN A SILK-TWILL DRESS, MINIATURE FUR, WHITE GLOVES

JOFFÉ

Sally and Wendy, seasoned ranchers, head for the corral.

RANCH LIFE

FOUR CHILDREN, THE RANGE AND THE SWIMMING POOL ARE THE PIVOTS OF THE SAMUEL H. BELLS' ARIZONA LIFE.

Mr. Bell: rancher, sculptor, designer.

(Opposite) Mrs. Bell and Virginia Louise (the baby). Mrs. Bell in traditional plaid cotton shirt, and denim frontier pants (the children wear them too).

The Bells decided on a ranch life soon after they were married. They chose their land (not far from Chandler), built their swimming pool first, then started enthusiastically on the house. The arrival of Wendy, Sammy, Sally, and Virginia Louise slowed up the progress of the house a little, which, according to the Bells, is not yet finished. Mr. Bell designed the house around three sides of the swimming pool, which is the core, the "hearthside," of their home life. Around it the baby plays, the Bells have their meals, sit, read, and entertain. It is seldom empty of one Bell or another.

The Bells' life is the perfect ranch-composite: hard days in the blazing sun, lazy, leisurely evenings; responsibility to the range, the stock, the tractor, the inevitable sick calf—and the pool, practically underfoot. While the ranch is in the heart of the cattle country, it is still only 23 miles from Phoenix, which means that people, guests, companions are no problem. The Bells entertain constantly, casually, delightfully.

The children started to ride when they were four, and by now have that easy seat in the saddle which allows miles of jogging without a wince or a shift. They go to the local school, do their homework around the pool—even in it. Mrs. Bell is a beautiful, brisk woman with a *(Continued on following page)*

The pool is the daytime centre at the Sterlings, too.

The lady and the tractor.

Glass walls—gigantic views.

RANCH LIFE IN ARIZONA, LAND OF PLENTY-TO-DO: WORKING, SWIMMING, LAZING.

sun-stroked head of blond hair, and a long stride. She can drive a tractor, ride, do ranch chores with the offhand calmness of one who thinks nothing of it. During the day, she lives in cotton shirts, frontier pants, and bathing suits. Evenings, especially if there are guests, she'll turn up in a wonderful slipper satin, or chiffon, the leisurely lady of the house. The ranch house itself was built with parties in mind. The rooms open into one another—and in turn onto the swimming pool; some rooms are glass on two sides so that one looks at a view through a room. New thought for guest books: the yellow brick wall half-filled with guests' signatures.

Mr. Bell also designed the house of the Walter Sterlings, who are close friends, and live within a cosy distance (by Western standards) in the citrus district of Arizona. Above, basking in the late-day sun at the Sterling house: from left to right: Mrs. Howard Brown, Mrs. Sterling Hebbard, Mrs. Samuel Bell, Mr. Sterling Hebbard, Mrs. Walter Sterling, and Mrs. Denison Kitchel. In the background, between pool and citrus grove, is a bronze sundial, sculptured by Mr. Bell.

Left, below: Mr. and Mrs. Sterling dancing at the Bells' house, silhouetted against the glass wall. Mrs. Sterling wearing royal-blue and black dotted silk crêpe dinner pyjamas, a rose at her waist; by Joseph Whitehead, $125. Henri Bendel.

Mrs. Sterling, in a quilted wrapper, picks the morning orange juice right outside the kitchen.

JOFFÉ

SMALL TOWN LIFE

MR. AND MRS. HENRY FIELD LIVE IN GEORGETOWN, A BIG VILLAGE (WITH A SPLIT PERSONALITY) TUCKED UNDER THE WING OF WASHINGTON, D. C.

VOGUE, FEBRUARY 1, 1949

JOFFÉ

The Fields' small-town back yard.

The living room: a centre for books, talk, people.

Above: Tea-time choice: linen shirt and wool skirt. These, by B. H. Wragge. Garfinckel's: Bonwit Teller.

Georgetown is a unique blend of back-fence neighbourliness, and diplomatic receptions; of down-to-earth gardening in the morning, and lines of CD cars edging the cobbled streets after five; of closets where Mainbocher ball gowns jostle blue jeans and cotton shirts. Mrs. Field, the wife of the famous anthropologist and the mother of three daughters, loves this life of extremes. *Above:* sitting with her husband and daughter Mariana. *Right:* with Placidia and Wendy, she wears a timeless, ageless, pre-war Molyneux dinner dress.

GEORGETOWN...
SMALL TOWN A.M.
BIG TOWN P.M. AND
HUSBANDS HOME
FOR LUNCHEON

Mrs. Field is up at seven, does the housework, ordering, packs Mariana off for school, and then, in blue jeans and pigtails, turns her energy to the back garden. At noon, a light lunch; then she goes to sleep. When she wakes, it is to another kind of life: social, leisurely (a cook and waitress come in for the evening). Nearly every day there are friends in for tea —a simple affair of good brown pot, constantly refilled, and hot buttered muffins. For evenings, big or little, she invariably wears evening clothes; likes those capable of a long past—points to a closet where pre-war Molyneux's and Schiaparellis hang as co-stars with her new black silk faille Mainbocher dress, shown *right*.

JOFFÉ

REALITY

AND THE AMERICAN DREAM

BY MARGARET MEAD

The American family is oriented towards the future, not towards the perpetuation of the past, or the stabilization of the present. In a caste society, unlike America, each parent sits eyeing a son who will, for better or worse, repeat the parental way of life, marry a girl from the same caste, walk and dress and think, save money or spend it, make love and be buried, in the manner of his ancestors. Even if the son's way of life changes, it changes in step with the other members of his caste, and so he is still, in a sense, faithful to the ancestors.

But in a mobile, fluid class society like America, the parents who sit on the high steps of a brownstone house in Hell's Kitchen; in the spacious houses of Hyde Park; in Illinois; on a Nevada ranch or in a Pennsylvania mining town, may, when they look backward, invoke memories which have no shared details, but when they look forward may see almost the same vision—sons identically clad in Brooks Brothers suits, hats set at the angle recommended to win the approval of the fairest girl, a bankbook in the vest pocket, success in the eye, the same make of car waiting at the door. If the grandparents, the great-great grandparents, were there, proud Hungarian land owners, English squires, Welsh miners, skillful Swiss craftsmen, Scots with a vision of perfectibility to hold up before their children, they would shake their heads and each in his own way, deny the shining vision. "In a thousand years no one from our valley ever went away, but died in the attempt." "No member of our family has ever soiled his hands with manual labour." "The men of our family ride horses, not machines." From the past, difference and paralysis, hope narrowed to a single thread of ancestral expectancy, would have been laid upon their shoulders. But the grandparents are brushed aside in spirit if not in fact, and parents of many kinds, themselves too disparate to sit comfortably around a dinner table, nevertheless dream the same dream. Where each little village, each separate caste or dialect group, in Europe or Asia, was standardized by the experience of the past faultlessly transmitted to each new generation, the people of America are being standardized by the future, by the houses all hope to live in, not by the houses where they were born; by the way they hope their wives will look, not by the folds of mother's skirt in which they hid their faces.

There are, of course, exceptions, when birth transfixes the new generation in spite of the fluid and changing lives about them. Exceptions on Beacon Hill in *(Continued on page 244)*

"HORSE JUMPING," photographed by Eadweard Muybridge in 1887

THE ART OF REALITY. SIX PAGES OF EVIDENCE THAT CONCENTRATION ON THE FAMILIAR OFTEN LEADS TO A NEW VISION OF THE FAMILIAR.

"OLD MODELS"
by William Michael Harnett,
painted in 1892 and now in the
Boston Museum of Fine Arts,
is one of the great examples of the
illusionist technique, of the love for
the exact reproduction of the simple,
the usual, the gently human.

"THE SHOOTING OF MAYOR GAYNOR," photographed by Warnecke in 1910, is one of the most famous on-the-spot news shots; the shock of the moment of blood had its kinetic effect, and still has. (Brown Brothers.)

"AFTER THE BATH" by Raphaelle Peale, painted in 1823, has its own exactitude, its almost photographic realism, but once removed. (Coll. William Rockhill Nelson Gallery of Art, Kansas City.)

"WRIGLEY GUM ADVERTISEMENT," painted in 1945 by Otis Shepard, shows the same exactitude as the Peale towel, the same love for the essential reality.

"THE RASPBERRIES," believed to be by William Michael Harnett, is an ancestor of the furious realism of American food advertising. (Coll. O. B. Jennings.)

A
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"DROP OF MILK SPLASHING INTO SAUCER," stroboscopic photograph with 1/100,000 second exposure taken by Edgerton, Germeshausen, and Grier, is another step in reality, the reality never seen by the eye.

THE EYE OF AMERICAN REALISTS

"STILL LIFE WITH ACE OF HEARTS," photographed in 1947 by Irving Penn, is another turn in the wheel of realism.

HORST

NEWS SHORTS

MRS. NANCY HAWKS, the famous "Slim," *above*, wearing two new fashions—the *short* short coat, the *short* short haircut. Here the bolero-short coat of Stroock wool, by Trigère. $135, Saks Fifth; Garfinckel's; Hutzler's. Mrs. Hawks's hair is cropped, brushed so the waves meet, crest at the nape. *Opposite:* A different version of the short short-cut, a second way to deal with hair that has been inching closer and closer to the scalp, is now stopping just short of the final inch. Here it is brushed back, smoothed down, looks folded flat. Coiffure by Michel of Helena Rubinstein.

BLUMENFELD

RAWLINGS

MRS. WILLIAM S. PALEY

MRS. PALEY looks like no one else in the world. Her strength of colouring, her fascinating unevenness of feature have made her without question one of the interesting beauties of our day, yet she might have faced the ages from a frame in the Uffizi Gallery in Florence. The complete originality, the warmth and wit present in her looks are characteristics Mrs. Paley carries into every part of her life . . . in the happy aura about her three children, and the people around her; in the spirit of her house, "Kiluna Farms," at Manhasset, Long Island; in her volunteer work at the Museum of Modern Art. *Above*, Mrs. Paley wears a dress of azure silk chiffon made to order at Hattie Carnegie, with moonstone and glitter earrings, necklace, also from Hattie Carnegie.

MRS. ALFRED GWYNNE VANDERBILT

FOUR WAYS THEY WEAR

MAINBOCHER'S CARDIGAN IDEA

Here, four ladies, with lively variations of personality and definite tastes in clothes, wear the identical design; proof that a fine, fundamental design can be everybody's cup of tea, and that "meeting yourself" is no hazard, but is a currently accepted way of dress. Mainbocher (a master hand at these infallibly simple dresses) made for each of these ladies the same, round-the-calendar cardigan costume: a navy-blue wool dress, rising Empire-high to a knitted top, and worn with its own brief cardigan, both knitted in England for Mainbocher by Lady Reading's Women's Home Industries, the non-profit company organized to market the handwork of British women. *Above:* Mrs. Vanderbilt, one of the five beautiful daughters of Mrs. John F. Murray, wears it with a diamond clip in her beret, big pearls, and her own special kind of thrown-away elegance. *Left:* Mrs. Rogers slings her cardigan over one shoulder; against the quiet background of her dress wears a massive, stylized-primitive gold necklace (her own design), old Navajo bracelets.

MRS. HUTTLESTON ROGERS

MRS. VINCENT ASTOR

Above: Mrs. Astor seldom stays put. She flies around the country, commutes to Rhinebeck, is active on a number of Charity Boards, and is currently interested in Lady Reading's Women's Home Industries. She wears Mainbocher's cardigan costume with a gentle briskness, typical of her; neatly buttoned, pretty with pearls, and finished as with a signature, by white gloves. *Right:* Mrs. Firestone, whose first grandchild is Mrs. William Clay Ford's baby daughter, lives in Akron, Ohio. She gives the Mainbocher dress her own look, less casual, more serene, every button in place, the cuffs precisely turned above her long beautiful hands, a gold-and-diamond link necklace at her throat.

MRS. HARVEY FIRESTONE, JUNIOR

HORST

GOOD FASHION THIS SPRING

Fashions in America, like people in America, are a composite, a blend of ideas from all over the world. This spring, watch for these:

FLARED BOLERO COATS are the big news, flying out above straight or full skirts, mushrooming above wool dresses. Some are cropped at the waist, some never get beyond an Empire line, some are miniature capes with batwing sleeves, big collars, crinoline interiors; some are colour stories (newest: red, yellow).

LITTLE CHECKS are the big spring pattern, revalued this year. You'll mark their accuracy everywhere, in men's-wear suiting, silk faille, late-day taffeta. (One designer showed a three-piece wool suit with blouse, skirt, flying bolero coat cut from the same bolt of tiny checks.)

SAILOR HATS are in again, now with a new angle: a sharp right angle that outtilts the Chevalier straw hat, and asks a neat, small coiffure beneath.

COAT-DRESSES for all day and late day bloom again, with blowing skirts and temperate ones. (For a quick news summary, see a checked silk taffeta coat-dress worn with a hard little side-tilted sailor hat.)

SUITS ALL DAY need not be suits in the strictest sense. They may evolve as dress-with-jacket; or jacket, skirt, and wool blouse; or as the suit with many traits of a dress. Expect: little rounded hips, gifted necklines that unbutton to show a chink of blouse, a single strand of longer pearls, a rose. Expect many a suit skirt to lop inches from your stride, for many are newly narrow, with small slits at the hem.

THE CARDIGAN—Vogue has been reporting its rise for months—is far more than the extra thing you throw over your shoulders; it is now a major theme in itself. You'll see it as part of a dress, part of a suit, one third of a scheme of separates; long or short or in-between; sleeveless or not.

TRANSPARENCIES in materials are the new hue and cry. Voiles, marquisettes, chiffons, tucked within an inch of their lives. Their lines are often shirtwaist-y, their colours, shadowy—you wouldn't wear them until after five.

SHIRTWAIST DRESSES, Americanisms, touch new spring themes. You'll see them at all hours, with triangularly wide skirts, big collars, flying cuffs, deeply cinched waistlines—tilted sailor hats.

POLKA DOTS are the dears of the season; we never saw so many. Dots on hats, in silk prints, silk failles, silk serges; polka dots woven into the life of many a new wool suit.

SEPARATES are, this spring, a way to assemble a wardrobe; not necessarily a *look*. You might choose jacket and skirt separately, wear them as an inseparable suit; a blouse and skirt as a well-met shirtwaist dress. You might choose separates for pure colour, or as a way of condensing the news (example, the young, informed costume opposite).

THE YOUNG IDEA: SEPARATES, CARDIGAN

MISS CYNTHIA MCDONALD (*opposite*), the débutante daughter of Mr. and Mrs. Edward J. McDonald, is the very model of young American good looks. She dresses in what is specifically American fashion—classic lines freshly touched with news. As, here: a new scheme of separates based upon ever-good grey flannel, news because the jacket is a cardigan with knitted sleeves. Jacket, $25. Skirt, $12. The linen blouse, $10. Altman; Woodward & Lothrop; Stix, Baer & Fuller. Earrings, Seaman Schepps.

HORST

"BUTTERFLY" COATS

The new, flighty brief coats—little epigrams in wool, tweed, which, for all their brevity, have the importance of coats. *Left:* Airy-sleeve version, shepherd's-check wool, $135, red cloche, $55; both designed by Omar Kiam of Ben Reig. Lord & Taylor; Harzfeld's. *Right:* Miniature, wrapped red tweed cape-coat. $95. Gunther; Gimbel's, Phila. Hat, Irene of New York, $45.

PALE TOWN FLEECES

There are some new town residents—new blonds on the boulevards; these pale golden fleeces in particular. *Opposite:* Loose coat of Forstmann cashmere-and-guanaco, by Harry Williams Ltd., $195. Saks Fifth; L. S. Ayres. *Far right:* Rope-cinched coat; great cuffs, great collar, great width, of Stroock fleece, by Originala, $195. Jay Thorpe; Kaufmann's; Montaldo's.

CRONER

1. Betty Beveridge of Detroit, Michigan, in dots, the national figure, cut in St. Louis.

2. Brynhilde Johnson of New York, in a St. Louis dress that might go to a wedding in Oakland, California.

3. Dolores Dalzell of Bridgeport, Connecticut, in another St. Louis view of America's spring dots.

4. Katherine Cassidy of Clinton, Illinois, in a Chicago-born print for all day in Richmond, Va.

5. Ursula Melchior of New York City in cardigan-and-print fresh from Chicago.

6. Marilyn Ambrose of Westfield, New Jersey, in a polka-dotted silk dress with a Chicago address.

CROSS-COUNTRY ALBUM

Fresh from America, everywhere in America, come the good looks on these pages. The pretty girls, pretty anywhere, have all gravitated to New York City to model. The good fashions, good anywhere, have as their points of origin birthplaces beyond New York

1. Fresh dots, the dears; navy-blue and white fine rayon crêpe, by Jo Burt, $15. Bloomingdale's.
2. Mingled greys on Skinner rayon crêpe; velvet circled waist. By Paula Brooks, $30. McCreery's.
3. Grey/yellow rayon surah; linen dickey. By Mary Muffet, $23. Miller & Rhoads; Stewart's.
4. Muted print, navy-blue and white rayon Shantung, an easy line. Georgiana, $15. Bloomingdale's.
5. Print dress; Wyner worsted jersey cardigan. By Junior Guild, under $50. Oppenheim Collins.
6. Spring's everything: dotted silk, shawl collar, soft skirt. By Fred A. Block, $70. H. B. Burnett.

7. Ursula Melchior again, this time, in pink chambray cut in Lynn, Massachusetts.

8. Betty Anderson of Thomasville, Georgia, in iridescent cloth, material news from St. Louis.

9. Theo Graham of Rutherford, New Jersey, in America's own shirtwaist theme, cut in St. Louis.

10. Dorothy Griffiths of Durham, North Carolina, in a California dress meant for summer days in Toledo.

11. Susan Cochran of Murphy, North Carolina, in a St. Louis version of America's shirt-and-skirt.

12. Lillian Marcuson of Hartford, Connecticut, in an Irish linen dress cut in Los Angeles.

13. Carol McCarlson of Glendale, California, in the cross-country cry: skirt and cardigan shirt.

14. Jean Zachry of Philadelphia in a Chicago-made dress meant for America's young, any hour, anywhere.

15. Shari Herbert of Detroit in a Kansas City dress that will earn its keep from Terre Haute to Lexington.

7. Pink cotton chambray; maidenly bodice. By Lynbrook, $17. Saks 34th. 8. Clean lines in iridescent rayon Shantung. By Carole King, $15. John Wanamaker. 9. Shirtwaist theme, spreading skirt; linen-like rayon. By Claire Tiffany, $11. Lord & Taylor. 10. Dress like a suit; Cohama's grey linen-like rayon. By Lady Alice, $13. Oppenheim Collins. 11. White with navy-blue linen-like rayon. Jacket (not shown) is part of the act. By Doris Dodson, $20. Oppenheim Collins. 12. Beyond-town: eggshell Moygashel linen, by De De Johnson, $50. De Pinna. 13. Blouse of pale cotton pima cloth, $8. Navy-blue skirt, $6. (Your own polka-dot sash). By Mandel; Saks 34th. 14. Taut midriff; water-blue rayon crêpe, by Margie Joy, $30. Arnold Constable. 15. Well-cut dress in wine cotton chambray, by Nelly Don, $15. Bloomingdale's.

DIANE AND ALLAN ARBUS

16. Katherine Cassidy in a California-made dress that could go to parties in Neenah, Wisconsin.

17. Leslie Redgate of Charlotte, North Carolina, in a dress that might go to tea in Rochester.

18. Joan Pederson of Morristown, New Jersey, in a California sun dress the sun need never set on.

19. Brynhilde Johnson in a St. Louis dress that might dance to juke-box music in York, Pa.

20. Katherine Cassidy; a dress from Dallas that might go, in balmy weather, to Sunday luncheon in Lake Forest.

21. Dolores Dalzell again, her (or anyone's) uniform made in St. Louis.

22. Barbara Brown of Brooklyn, a Philadelphia dress, perhaps for a Duquesne Club luncheon in Pittsburgh.

23. Betty Bridges of Columbia, South Carolina; a California suit leaving for Needham on the 5:55.

24. Katherine Cassidy; a Chicago-made dress for, possibly, the youngest lady bank officer in town.

16. Navy-blue dress of Hafner silk Shantung, by Georgia Bullock, $70. Bergdorf Goodman. 17. News: nylon seersucker by Wesley Simpson; two-piece dress by Betty Clyne, $90. Milgrim. 18. Sun dress for casual dining, too; Galey & Lord metallic cotton chambray. By Cole of California, $30. Altman. 19. Organdie bodice; grey Bur-Mil rayon faille dress, by Carlye, $25. Bonwit Teller. 20. White Lonsdale piqué wonder. By Nardis of Dallas, $23. Lord & Taylor. 21. Navy-blue dress, sheer rayon crêpe; white piqué bolero not shown. By Minx Modes, $23. Saks 34th. 22. Black Celanese rayon crêpe, piqué rims; by Witlin & Schneider, $23. Saks 34th. 23. Black, white wool jacket, wool skirt. By Adele, about $85. Bonwit Teller. 24. Good black; Oscar Hayman rayon crêpe. By I. Doctor, $40. Altman.

CROSS-COUNTRY ALBUM *continued; and more on page 226*

25. Barbara Brown of Brooklyn and the St. Louis suit to wear wherever spring is.

26. Ricky Van Dusen of Beverly Hills, California, in a Chicago suit you'd remember in New York City.

27. Lillian Marcuson; a San Francisco tweed suit that might be a Portland, Oregon, resident.

28. Elaine Beatty of Owosso, Michigan; the Cleveland suit that might be part of a Fresno bride's trousseau.

29. Leslie Redgate and the California suit that might motor cross-country with stop-overs anywhere.

30. Lillian Marcuson again; here in a men's-wear suit, in season from Pinehurst to Rutland.

31. Barbara Brown again, this time in a Chicago suit that might go garden club in Bethesda, Maryland.

32. Evelyn McBride of Wilmington; a Chicago coat a girl in Olympia, Washington, might count on most days.

33. Barbara Brown in a short coat made in Boston that might arrive at any port in the world.

25. Suit of cinnamon rayon with a linen-like finish by Paul Sachs, $30. A. Harris; Carson Pirie Scott. 26. Grey wool alpaca suit, good cuffs, good details. By Eisenberg, $95. Franklin Simon. 27. Light-weight worsted tweed, navy-blue and white. By Lilli Ann, $50. Saks 34th. 28. Blond suit in a blond season; wool gabardine, blade skirt. By James Roxton, $65. Bloomingdale's. 29. Red wool Shantung, nicely polished by Rosenblum, $50. Bonwit Teller. 30. A possession: mocha men's-wear wool suit with sharkskin finish; good collar. By Mary-Lane, $40. Macy's. 31. Flame Hockanum wool suit, easy jacket, pleated skirt. By Morton Bregman, $90. Milgrim. 32. Navy-blue coat of Juilliard wool gabardine by Rothmoor, about $90. Bloomingdale's. 33. Ecru Hockanum worsted coat by Vernon, $40. Saks Fifth.

DIANE AND ALLAN ARBUS

FRANCES MCLAUGHLIN

SMALL CHECKS

This spring the reasons for checks are many again and better; checks are smaller (quarter of an inch), they look fresher, crisper; they're appearing on new, for them, materials, such as taffeta, for late-day, for restaurant dining, as well as in all-day suits. *Above:* An afternoon dress, a charmer on two counts, it's checked, it's silk taffeta. By Joseph Halpert. $95; Tailored Woman; Jordan Marsh; Hudson's. White felt cloche, to order at Chanda. Hansen gloves. $3. Stern's. Richelieu's pseudo pearl jewellery. Stern's. *Below and right:* Patent leather shoes. $22. I. Miller. Bag by Josef. Bonwit Teller. *Opposite page:* Navy-blue and white suit of Miron wool gabardine, winged on the collar and pockets in navy-blue wool gabardine. By Handmacher. $75; Lord & Taylor; The Blum Store; Harzfeld's. Sailor, $55; Sally Victor. Gloves by Shalimar, $3; Lord & Taylor.

FRANCES MCLAUGHLIN

SMALL CHECKS

continued

The "girl in the checks" like the "girl in the red coat" is not likely to blend with the wallpaper, though she will stay (prettily) well on this side of exhibitionism. Here, some of the handsomest checkered clothes in years. Their accents, spiced not sweet, point up the crispness of checks by adding crispness, as: the piqué hat, the bowler. *Above:* Navy-blue and white Hockanum wool dress. By Mollie Parnis. $80; Best's; Hutzler's; Neiman-Marcus. White felt bowler, to order at Chanda. Josef bag; at Best's. *Right and below:* Tweed hat, $39; Hattie Carnegie. Piqué sailor, $60. John Frederics. *Opposite page:* All-the-day dress in black and white Forstmann tropical worsted. By Jo Copeland. $175; Saks Fifth; Frost Bros.; Ransohoffs. Cotton gloves by Van Raalte. The pseudo pearl choker and earrings by Marvella, from Saks Fifth Avenue.

HOW TO BE A BLONDE

"Of light . . . pigmentation . . . the hair, when . . . flaxen or light-auburn . . . the eyes, when blue or grey . . . the skin, when pale or rosy-white."

This is Webster's definition of one of the rarest things in nature—the true blond. Most of the world's people are dark-haired, the colour of the earth they inhabit. Among them, blondness is rare, sometimes frightening. Like the Aztecs, they may invent a blond god; or they may flee from blondness in horror, as did some of the desert Arabs when they mistook the blue of T. E. Lawrence's eyes for the blue of the sky through empty sockets.

In Asia, Africa, and Indian America, perfect beauty is perfect conformity to racial type. Not so in the Western World. It loves mutability, non-uniformity; this is, perhaps, why the blond, being the most capable of variation, is its ideal of beauty. To describe blond beauty, European man uses such evocative words as golden, platinum, ash, strawberry, honey. The heroines of many beloved fairy tales, the Sleeping Beauty, Rapunzel, have golden hair. The very word "fair" means, significantly, both beautiful and light-haired.

But although blond beauty may be the ultimate, blond ugliness is also a kind of ultimate. Beside Botticelli's honeyed maidens hang the mud-coloured ladies of Cranach. And between these extremes lie vast reaches of struggle, of servitude to the most wearing rules, of eternal vigilance. Nothing is harder to preserve, more easily spoiled, less dependable than that divine fairness. It is quite a business.

To begin with—hair. Blond hair is a burden to anyone who possesses it. It can not be subjected to any great amount of heat; it tangles easily; usually, it will not stay put. If Melisande and Lady Godiva wore their hair down their backs, the chances are it was because they could do nothing else with it. Blond hair must be washed incessantly. This makes it dry. Brushing gives it oil, and spoils the colour. There is nothing to do but wash and brush it alternately—heavy work.

Next, the complexion. Fair skin is delicate. It shows instantly the effects of dissipation, even of such innocent pleasures as ice-cream sodas and cigarettes. In north Europe, it is nourished by fog, by damp. But America is not its natural habitat. Our knife-edged winters ravage it; our baking summers expose it to the tanning it takes slowly, reluctantly, if at all.

And, finally, the eyes. Blue eyes are often trouble. They can not look into the sun, withstand the smoke of a night club, or go without sleep. All these things can make them watery, bloodshot, exceedingly unpoetic. The *(Continued on page 242)*

STOCKINGS FOR A BLOND SPRING

For the new blond range of clothes, of shoes—stockings in harmony with either, with both. *Opposite,* nine shades of the season, all in 15-denier nylons except the palest, a seamless one. Starting at the toes (the nail enamel, Revlon's "Ripe Pimento"): 1. "Royal Hawaiian," by Wynwood Seamfree. $1.95; Marshall Field; Vandervoort's. 2. "Porcelain," $1.95; Gotham; Bonwit Teller, Phila. 3. "Powder Blend," by As You Like It. $1.65; Bloomingdale's; Wm. H. Block. 4. "Sunbeam," by Archer. $1.95; Bonwit Teller; Carson Pirie Scott. 5. "Play Time," by Bryan. $1.95; Milgrim; Himelhoch's. 6. "Sandpiper," by Dexdale. $1.95; Bergdorf Goodman; I. Magnin. 7. "Clipper Tan," by McCallum. $1.75; Stern's; Wanamaker's, Phila. 8. Shaleen's "Amber Light," $1.95; Altman; Neiman-Marcus. 9. Van Raalte's "Tea Leaf," $1.75; Bloomingdale's; Gimbel's, Phila.

BLUMENFELD

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SHOES FOR A BLOND SPRING

This spring you are almost sure to be blond, part of the time, whatever your colouring. Platinum to copper is the range of blond tones in spring clothes; platinum to copper the range of the new blond shoes to wear with them. The shoes on these pages show degrees of blondness, show news to look for in shoes of any colour. In leather, two newcomers: ostrich; soft-finished kipskin.* Pigskin again. More Shantung. More kidskin. Opera pumps, plain, decorated, cut-out, high-heeled and low-heeled, continue. Square-toed shoes revive, now soft-toed. Straps slide down from ankle to instep. Tall French heels; flat ones; and midway heels again in plenty—broad, slim, straight, squared, curved—and welcome.

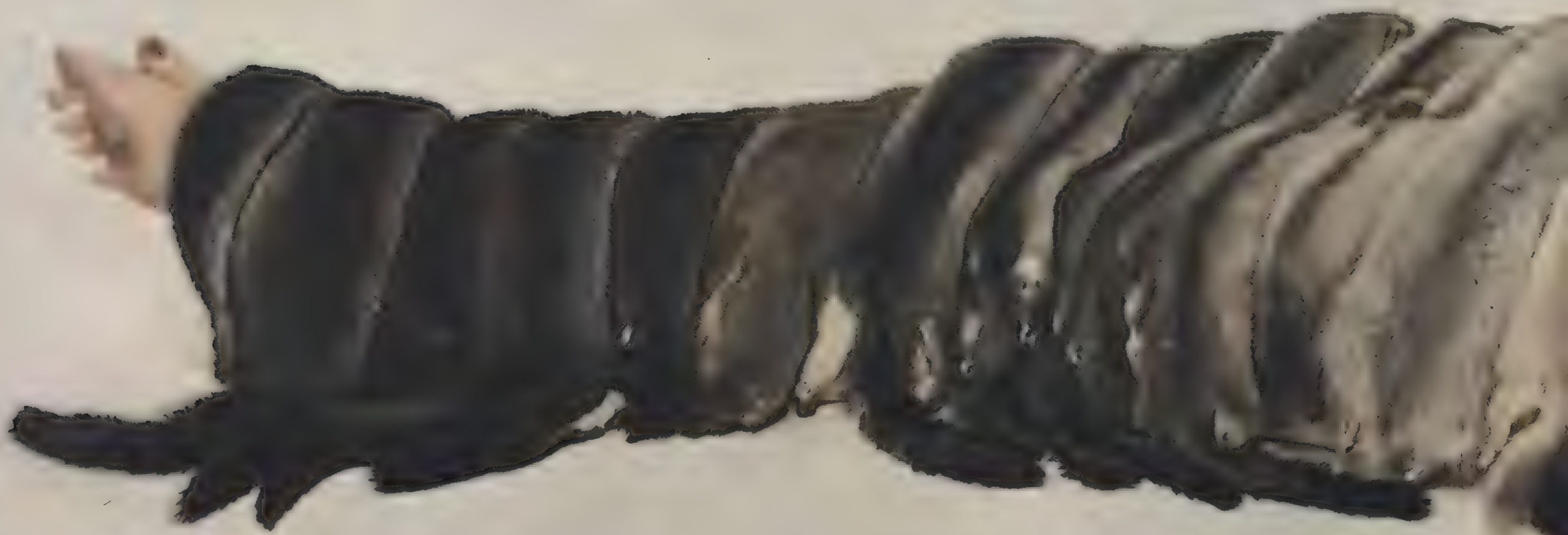
1. Silk Shantung sandal, $20; Andrew Geller; The Blum Store. Belle-Sharmeer nylons; Lord & Taylor.
2. Instep-strap shoe by Town & Country in Donovan's "Kashmir" kipskin,* which looks like a new kind of leather, has a never-before finish, creamy soft. Shoes $10; Kayser nylons; both, at Bloomingdale's.
3. Pigskin soft shoe, by Joyce, $9; Altman; Woodward & Lothrop. Larkwood nylons; Arnold Constable.
4. Soft-toed pigskin opera pump, by Evins; to order at I. Miller. Holeproof nylons; Arnold Constable.
5. Thin-strap calfskin shoe by Palter DeLiso, $23; Jay Thorpe. Hanes seamless nylons; Bergdorf Goodman.
6. Calfskin shoe with a broad instep strap, unboxed toe, $20 at I. Miller. NoMend nylons at Altman.
7. Square-toed suède shoe, by Mademoiselle, about $13; Lord & Taylor; I. Magnin. Hudson nylons; Stern's.

Opposite: (Oh, she's NOT a contortionist, really. We gave her a leg up by borrowing it from a window display mannequin to arrange this otherwise "impossible interview"—a *tête-à-pied* between blond tones.) Ostrich opera pump by Newton Elkin; Berkshire nylons; Lord & Taylor. Also at Halle Bros.; Hudson's. Shoe also at J. W. Robinson. Jewels by Nadja Buckley; Georg Jensen. Roux's "Taffy Blonde" hair tint.

**Bovine skin at a stage between calfskin and cowhide. The new processing gives it suppleness, a creamy texture.*

DREAM SEQUENCE: MINK MUTATIONS

It is an American idea, an American accomplishment—the breeding of natural mutants among ranch mink to develop new tones that run true, a whole range of them (see the palette of mink that covers the dreamer below) from an untouched white to deep, variegated darks. Each has the characteristic virtues of mink: the deep-furred beauty, the long life; each has a



special virtue—its own tone. Among the mutations a woman can find the very shade best with her colouring, her preference among furs other-than-brown. If she wears much navy blue and grey, perhaps the blue-cast mutation frosted with dark. For a wardrobe strong on black and ruby red, the black-on-white mutation. The newest, a true taupe, is as sociable-as-taupe with other colours. See the following two pages for more colour values. *Top, opposite page:* Royal Pastel mutation mink bow-scarf; Haberman Furs. The hat, a Henri Bendel original, $25; gloves, $11; earrings by Kramer, $6, plus tax; at Henri Bendel.

BLUMENFELD

COLOUR, PLOTTED

New chapter in America's favourite continued story: navy blue and white. Here with a dip of polka dots, sudden splashes of coral. The basis, the suit, navy-blue wool, by Harry Frechtel, about $145; Aris gloves, $9; Milgrim; I. Magnin. Hat, tie silk on straw, a new slant, by Braagaard. White mutation mink scarf, Russeks. Earrings, $15; pins, $10 each; plus tax; Hattie Carnegie.

BLUMENFELD

Opening chapter in one of this spring's best stories: soft, subtle colours brought together. The interplay begins with the suit, here, of dotted wool jersey, with a stop-short jacket. By Jane Derby. $175; Bonwit Teller. For close harmony, the scarf of Silverblu mutation mink, by Fredrica, at Bonwit Teller. Aris gloves, $10; Milgrim. Sidelong hat, made to order at Chanda.

FASHION... AN ART IN THE MUSEUMS

Museums all over the country have tied fashion importantly into their programs. So imaginative has been this recognition that now the world of fashion designers and manufacturers has been added to the museums' public, to the scholars, the students and the families on Sunday tour. Such museums as the Brooklyn Museum with its Design Laboratory, the Metropolitan with its Costume Institute, the Philadelphia Art Museum, the Boston Museum of Fine Arts, and the Los Angeles County Museum work directly with designers.

One distinguished designer, Charles James, allowed Mrs. Huttleston Rogers to give to the Brooklyn Museum not only the long-lived dresses he had made for her, but their actual working plans. To set them off, the museum installed this group of dresses in a scarlet felt-lined gallery, to which couturiers from as far away as California and Canada came, along with the general public. For the first time a living designer shared the fundamental principles of his craft, showed the paper patterns, the muslins, the sketches, revealing the mechanical structure behind each dress.

This kind of exhibition of fashion has been a radical but logical development, for museums tend now to give a survey of civilization in growth and that means the natural inclusion of one of man's major preoccupations, clothing. Anatole France once wrote: "If I should be allowed to choose but one out of all the books published a hundred years after my death, I would take a fashion magazine to see how the women were dressing. Their fripperies would tell me more about society of that future day than the philosophers and preachers." The great museums now are casting a new eye on fashion for they know that time transforms current clothes into future valuable documents.

MRS. HUTTLESTON ROGERS, *opposite*

As the subject of the portrait informs the imagination of the painter, Mrs. Rogers' beauty and vivid taste have always motivated her dressmaker. Here, she wears a costume made for her by Charles James, with a gold necklace she made herself. A ten years' wardrobe of forty-five designs, their patterns and muslins made for Mrs. Rogers by Charles James, were recently given to the Brooklyn Museum for its costume-history records.

There are fully equipped fashion laboratories where fashions are on file at the Metropolitan Museum's Costume Institute and the Brooklyn Museum's Design Laboratory. They have their own technique of exhibition, but the more important end of the work lies in the facilities for research. Out of sight of the public, the clothes are efficiently catalogued, often kept in special rooms, with sound-proof workrooms where a designer may happily labour. There are exhibitions only for the fashion world. Large collections of costumes and their accessories are combined with books, prints, documents, accessible as a subway at Times Square. When Christian Dior saw the Costume Institute at the Metropolitan Museum he was excited by both the breadth of material offered and by the ingenuity with which it was organized. Miss Polaire Weissman, the Curator of Costumes, and the Institute often work hand in hand with the designer and window display expert, helping them launch a modern campaign based on ancient history. Such a tie-up between the past and the present helped solve such practical problems as the wartime zipper shortage, when, in 1942, the Institute arranged a "Fastenings and Embellishments" exhibition to suggest other possibilities as used through the ages.

Probably the largest collection of clothing in a museum is at the Brooklyn Museum. The storage files there can produce a sample of anything ever worn anywhere at any time. The Museum takes the same approach to fashion as an anthropologist with training in the fine arts, which is precisely the background of Michelle Murphy, Research Consultant of the Design Laboratory. Mrs. Murphy encourages designers to add an extra dimension to their feeling for clothes by a familiarity with the history of clothes. In this scientific centre of study, designers may have costumes sent to individual workrooms which look like the ideal study in a House of Tomorrow. Although much of the work is done with custom designers, the Laboratory has an always increasing number of inquiries from manufacturers who do business in the volume field. In addition, it has worked with mills, converters of fabrics, printers, retail stores, magazines, television studios, design and fashion schools, and with theatres and moving picture producers.

For many years the Boston Museum of Fine Arts has had a special interest in its Department of Textiles. Here the current emphasis is *(Continued on page 248)*

HORST

ALMOST TOO KIND

A long look at talent's "barrel of manna" which perhaps overflows too much

BY GILBERT W. GABRIEL

An old Spanish customer named Cervantes looked back on his spent life in a very grey light. He had longed to be a poet, but "poverty impairs poetry." He had been, he groaned, "more versed in adversity than in verses." He had longed for peace, a pleasant countryside, "so favourable to the muse." Instead, on a slovenly stair-landing which was constantly bombarded by screaming relatives and the clatter of pothouse crockery, he had had to resort to writing something he thought shamefully second-best. Something he might have dashed off with his left hand, if his left hand had not been a veteran's stump. Merely that world's masterpiece, that forever deathless history of *The Ingenious Hidalgo Don Quixote.*

That was three and a half centuries ago. Times have changed, and genius need no longer play the naked Adam. In America, in this much more munificent year of 1949, it is probable that Mr. Cervantes would have lived in comparative comfort on a fellowship from the $28,000,000 Guggenheim Foundation, been granted a tactful award by the National Institute, copped a Pulitzer Prize and a Book-of-the-Month choice, not to speak of motion pictures' still large-size money. He would now retire to a charmingly remodelled salt box on Cape Cod and, for the rest of his plump days, dabble only in poetry. Grade-B poetry, I'll bet.

Artists? Musicians? The same story among these? I fear so. Gainsborough, to his last huffy hour on earth, looked forward to painting his beloved landscapes and—no, damme, Sir, no more potboiler portraits! And I've seen with my own saddened eyes the original letter which Beethoven wrote to one of his publishers: a painful letter from a tired, worried giant, full of one subject alone, daily bread, daily wage, pay, please God, just sufficiently steady pay. Today we could have taken quick care of all that. Tom Gainsborough could have splotched away at landscapes and plucked purchase awards, exhibition prizes, sudden substance from industry, and, even if Walt Kuhn now declares that "prizes go to the smartest politicians, not to the best artists," Tom would have been happy indeed. As for Ludwig, I'll wager that three learned academies, seven musical societies, and twenty luncheon clubs would have rushed to his rescue; sinecure professorships at plentiful conservatories would have been his for the growling, accompanied by honorariums in five figures. While we, poor innocents, would probably lose naught thereby—excepting some immortal portraits by Gainsborough and Beethoven's Ninth Symphony.

Acting? David Garrick, that "young man who never had his equal as an actor, and will never have a rival," started off by playing eighteen rôles in five months of modesty, anonymity, and near starvation. Today, on generous Times Square, he would at least be consoled with a $500 Clarence Derwent Award for a "best supporting performance," if not with a Delia Austrian Medal for "the outstanding performance of the year." He might get a solid gold money clip in memory of Antoinette Perry and perhaps a Virginia ham and an acre of farmland from the Barter Theatre, and a testimonial, a plaque, and/or even a free meal from—it depends, of course—either the Dublin Society of New York or the Manhattan League of the Hebrew Kindergarten and Infants' Home. He might get a so-called Aegis Scroll, and he might get indigestion, too. I foresee him fleeing to Hollywood. There he'd be socked over the head with a large pot of Goldwyn and—inevitably, next year's Oscar.

In all of these above conjured instances you will detect a *(Continued on page 236)*

JOFFÉ

DR. WILLIAM CARLOS WILLIAMS

Dr. Williams, a small-featured grey man of sixty-five, still leaves his fresh, yellow, gabled house facing the Rutherford Bakery, to go his rounds at Rutherford, New Jersey, where he was born and has practiced medicine for forty years. But plaited into his life is poetry, for he is one of the important, although comparatively unknown, contemporary American poets. Lyric, precise, understanding, experimental, his poetry has in turn influenced American poets, among them Hart Crane. Dr. Williams has written twenty-three books, many of them written standing up in the attic of his high house. Among them are the long poem, *Paterson*, the essays, *In the American Grain* (Arthur Schlesinger, junior, the historian, has told of his debt to it), in which Dr. Williams in 1925 wrote imaginatively of the sources of our country's heritage: "It is Lincoln pardoning the fellow who slept on sentry duty. It is the grace of the Bixby letter. The least private would find a woman to caress him, a woman in an old shawl—with a great bearded face and a towering black hat above it, to give unearthly reality."

PEOPLE ARE

BOB GOLBY

PEOPLE ARE LAUGHING AT . . . Fred Allen's bitter aloe summation: "If people who are afraid to face the present will take a gander into the future, they will be happy to make some arrangement to return and live in the past." . . . The difference between a schmoo and a schmo: a schmoo is the inspired creation of Al Capp; a schmo is a fellow who can get it for you retail.

PEOPLE ARE LAUGHING AT . . . The movie advertisement that announced "Gala New Year's Eve Show Until the Small Hours of the Morning"; the gala was *The Snake Pit*. . . . The rambling, violent lampoons on folk ballads; radio revues and night-club comics stuff them into their acts to fill up windy chinks. Louise Howard's "One-Eyed Nellie" is among the funniest.

PEOPLE ARE LAUGHING AT . . . Joe E. Lewis who has been explaining to night club audiences all over the country his simple-hearted philosophy that "money quiets the nerves," to which he usually adds, in a tone of earnest proselyting, "Believe me, being rich is nicer." (It is his despair that he follows horses, "but the horses I follow follow horses.")

PEOPLE ARE LAUGHING AT . . . *Left*, the revue, *Lend an Ear*, in which there is the whooping parody of a musical comedy—a road company of *The Gladiola Girl*, missing since 1925. Long-legged benzadrined Yvonne Adair in a cloche and a knee-length skirt shouts out that contemporary of "The Black Bottom," "The Yahoo Step," which goes so exactly like those happy earlier ones:

"Hear that jazz, bo
Boop-oop-a doodle-do
Hear that jazz, bo
Gray skies are turning blue.

Down on the left foot,
Down on the right.
Swing out your elbows,
Get in the fight.
Make all your blues step,
Doin' the old Yahoo step."*

*(Copyright Charles Gaynor)

BOB GOLBY

PEOPLE ARE LAUGHING AT . . . *Right*, Carol Channing, in *Lend an Ear*, a slow, moony girl who is almost always funny, and who sings, in a white rumpled Pearl White suit, with a face as bland as Cream of Wheat:

"I played with death as ev'ry week
The villain I eluded.
There's nothing that I feared to face
(Pink elephants included)."*

*(Copyright Charles Gaynor)

PEOPLE ARE LAUGHING AT . . . Bob Hope in the movie *The Paleface;* on the air—from Berlin—the heroic slinger of lines, most of them exploding like a succession of cap pistols, in his own face: "People in Berlin like me. Every time I walk down the street they call after me. Any of you guys know what *schweinehund* means?"

PEOPLE ARE LAUGHING AT . . . Hal Block's sketch in *Variety*, "How to Write a Documentary Film"; "No one will even go into the theatre unless the plot involves a G-man, an OSS-man, or more recently, a T-man. A T-man is a sort of Hopalong Cassidy with Credentials. None of these characters would be caught dead on a movie-set in an ordinary picture. They've got to be placed in a Documentary Picture, and the action must be shot On The Actual Scene. As soon as a T-man hears that any crime has been committed and he is appointed to investigate it, he says, 'Very well, Chief, then I'm off to China.' All they have to hear is that anything is even missing and they are off to the Ends of the Earth (plug). If somebody reported that they lost a stick of bubblegum in the subway, 14 T-men would be off to Sumatra to interview the natives who extracted the chicle. These boys will go anywhere that isn't near."

LAUGHING AT...

PEOPLE ARE LAUGHING AT . . . The Spike Jones record, followed by a dozen radio voices, singing: "All I Want for Christmas Is My Two Front Teeth." . . . The sign on the labels of fresh caviar, "By Imperial and Royal Appointment, Romanoff Caviar. Product of the USSR Russia."

PEOPLE ARE LAUGHING AT . . . The scene in *Anne of the Thousand Days* in which Rex Harrison, in red velvet studded with gold, explains with forthright humility, "What I do is God's will."

Henry VIII: "I've worked it out in my mind—I pray to God . . . every morning I pray Him on my knees. Nothing shall rise in my brain or heart but He has wished it first. And since He answers prayers and since He's given me such heavy power to act, power for good and evil, He must answer this. He does answer. I find such peace in this that not one morning my whole life long shall I fail these devotions."

Boleyn: "This is a noble thought, of course, but Your Majesty realizes that it might be used as an excuse for—"

Henry VIII: "For what?"

Boleyn: "For doing as you please."

Henry VIII: "I'm quite serious, Boleyn. I want no trifling."

Boleyn: "It was not my intention to trifle."

Henry VIII: "But you do! I tell you I pray and God answers!

(Copyright 1948 The New Yorker Magazine, Inc.)

Steinberg cartoon

BOB GOLBY

PEOPLE ARE LAUGHING AT . . . Lisa Kirk (*above*), in the new musical comedy, *Kiss Me Kate*, when she sings another of those catalogued side-swipes at love, "Always True to You in My Fashion":

"There's an oil man known as 'Tex'
Who is keen to give me checks
And his checks, I fear, mean that sex is here to stay."*

*(Copyright 1948 by Cole Porter. By permission of Buxton Hill Music Corporation. Sole Selling Agent, T. B. Harms Company, New York.)

PEOPLE ARE LAUGHING AT . . . Milton Berle, on the televised Texaco Star Theatre, who snaps in such asides as "Don't applaud, don't applaud—if you like it just throw money." He talks about his uncle ("It's not that my uncle drinks a lot—he just switched to Calverts without giving up Seagrams") ; about his mother who used to say about his brother: "Please learn a trade so at least we'll know what kind of a job you're out of."

PEOPLE ARE LAUGHING AT . . . The drawling indifference of Arthur Godfrey, who has developed a clique among the bright minds who follow him the way Lewis follows horses. On his television show he lazily uplifted an eyebrow, then shrugged, and with a red-faced mildness, said: "Television is wonderful stuff; now that people can see entertainers they can hate in person what they only used to dislike by ear." Thousands laughed when he reset that ancient emerald: "For years people listening to me have said they always imagined I'm a great big fat bald-headed man with no teeth and now they can see I'm not big."

PEOPLE ARE LAUGHING AT . . . The toothless, delicious happiness of Giacinto Molteni (*left*) as the grandfather who, finally, has a whole cigarette (not a half, nor a stub) in the small, happy Italian movie, *Four Steps in the Clouds*. . . . Those radio comedians, Jack Benny and Amos and Andy and Ed Gardner, whose characterizations have a homey humour that usually can't be separated, unlike the yolk and white of an egg, from their own special inflections; and now there is *My Friend Irma*, who, when told that there are new airplanes that fly faster than sound, said: "Well, if two people riding in one of those planes try to carry on a conversation, they'll have to keep going back to find out what was said."

RAWLINGS

CARNEGIE'S SUIT LOOK

It is a well-put-together look, a happy blend of understatement and recognizable Carnegie details, such as the collar- and pocket-lines in the suit, *above*, of brown and white pin-checked worsted. Suit and coral silk Shantung blouse, about $300; straw cloche, $50; at Hattie Carnegie; Neiman-Marcus; I. Magnin; Wm. H. Block. The suit-like dress, *opposite*, bears this designer's mark in the positive sweep of the collar, the line of the pushed-out peplum. Dress, of royal-blue Stafford silk satin, and cloche, made to order. Jewellery also from Hattie Carnegie. For her contributions to American design Miss Carnegie recently won the Coty-sponsored American Fashion Critics Award.

COFFIN

HORST

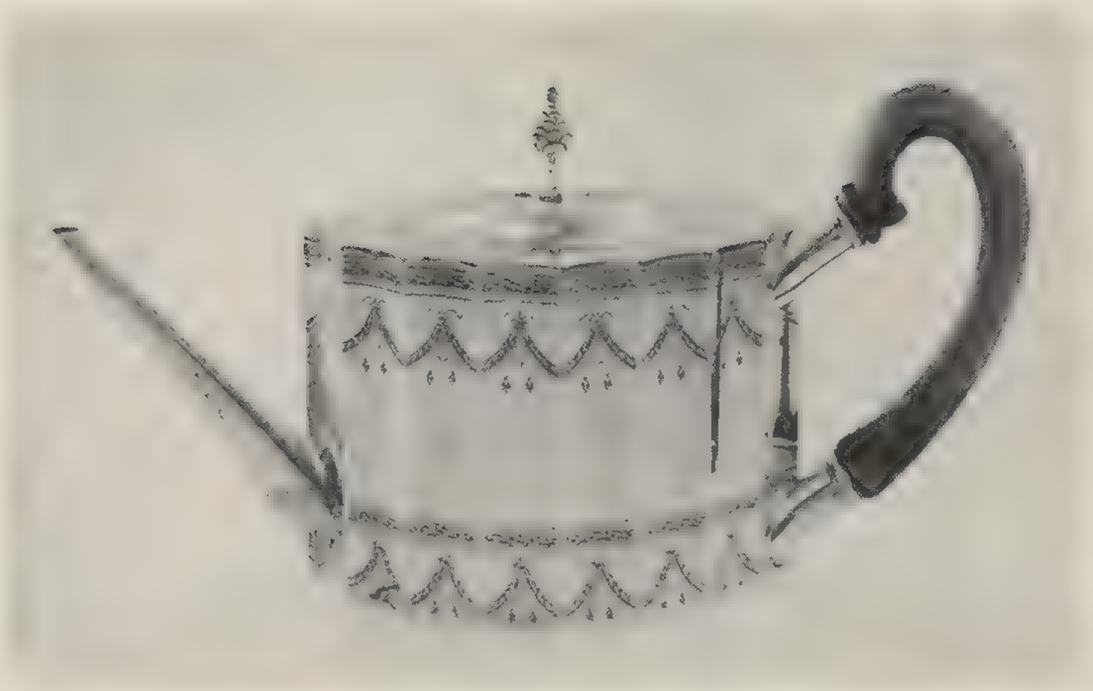
PERENNIALS, SPRING 1949

The form: shirtwaist dress form, unqualified or exaggerated; the fabrics: extravagant or unexpected. Here, examples of the American talent for making "the good little dress."
First row, left: Grey worsted, white piqué trimmed, belted, buttoned to the hem. By William Bass. About $80. Piqué hat, $6. Both, Saks Fifth. *Centre:* Black polka dots on white silk twill, a black velvet sash. By Harvey Berin. $70; Jane Engel. A velvet off-the-face roller, $60. At John Frederics. *Right:* Navy-blue Juilliard wool dress with a white piqué vest like a camisole. By Sheila Lynn. $35. Betmar's felt-topped piqué hat, $6. Both, Lord & Taylor. *Second row, left:* Lizard-belted tan wool alpaca dress, all-of-a-piece. By David Crystal. $65; Bonwit Teller. Natural straw hat with a navy-blue bow. $55; Mr. John. *Centre:* A black Bur-Mil rayon faille top, black-and-white rayon taffeta skirt, red patent leather belt. By Ben Barrack. $40; Altman. Red felt beret, $45, John Frederics. *Right:* White polka dots on brown background, in Stafford silk foulard. Talon slide-fastened. Sheila Lynn. $35. Saks Fifth. *Opposite:* An afternoon dress, a charmer in grey chiffon of Enka rayon. By Herbert Sondheim. $110; Bergdorf Goodman; L. S. Ayres; The May Co., Los Angeles; H. & S. Pogue. Dawnelle cotton gloves. $6. Best's. Trifari simulated pearls. At Bergdorf Goodman. Red leather bag by Jenny.

PERENNIALS, SPRING 1949

First row, left: Strict in shape; paradoxically frothy in fabric (marquisette of Du Pont nylon); for afternoon and on. By Friedlander. $50; Jane Engel. Hat, $50; John Frederics. *Centre:* Cocoa silk Shantung dress with a collar so wide it looks like a small cape in front. By Henry Rosenfeld. $25; Best's. Cocoa straw hat by Sally Victor. *Right:* Italian silk bolero, skirt; beneath, a piqué camisole. By Charles Armour. $115. Piqué sailor, by Betmar. $10. Both from Rosette Pennington. *Second row, left:* The news, a velvet belt and buttons, a rose at the waist; on black-and-white Robaix silk crêpe. By Ben Barrack. $45; Bonwit Teller. Black velvet toque, $55, Mr. John. *Centre:* Silk, for spring and summer afternoons; this Robaix silk crêpe dress, shaded in green and yellow. By Adler & Adler. $70; Henri Bendel. *Right:* Taupe silk crêpe black-dotted, a back-swinging skirt, draped shoulders. By Harvey Berin. $50; Bergdorf Goodman. *Opposite:* Certainly a shirtwaist dress, simple enough for all-day, but one that could continue easily to dinner and the movies. The fabric is silk twill; the shape, shirtwaist to its farthest point; a plunging petal collar, forward flaring skirt. Navy blue and red. By Mollie Parnis. $70; Lord & Taylor; Seidenbach's; Himelhoch's; Vandervoort's. Betmar hat, $6. Lujean bag, $11, plus tax; both, Lord & Taylor. Fownes gloves, $4; Arnold Constable.

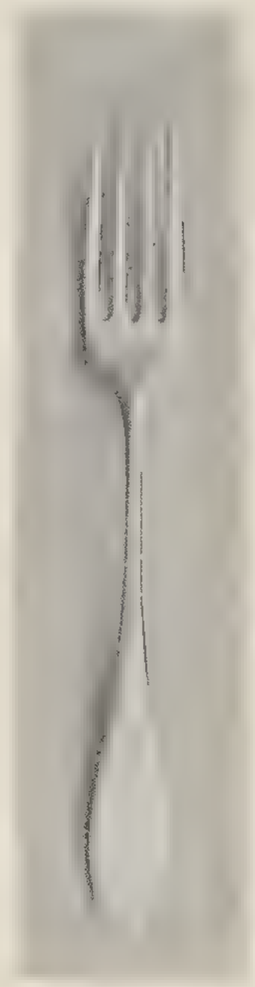
HORST



PAUL REVERE, DESIGNER of this etched and fluted teapot, which belongs to a 6-piece set. Reproduction of the set, $1,550*; Robert Ensko.

JOHN MCMULLIN designed, circa 1790, this teapot and its footed stand. The two, in reproduction, $200*; Robert Ensko.

PHILIP SYNG, DESIGNER of this historic inkstand. Reproduced by Tuttle. $350*; Robert Ensko.



"LAFAYETTE" fork by Towle; $7.50*; Stern's.

"1810" FORK by International. $6*; Altman.

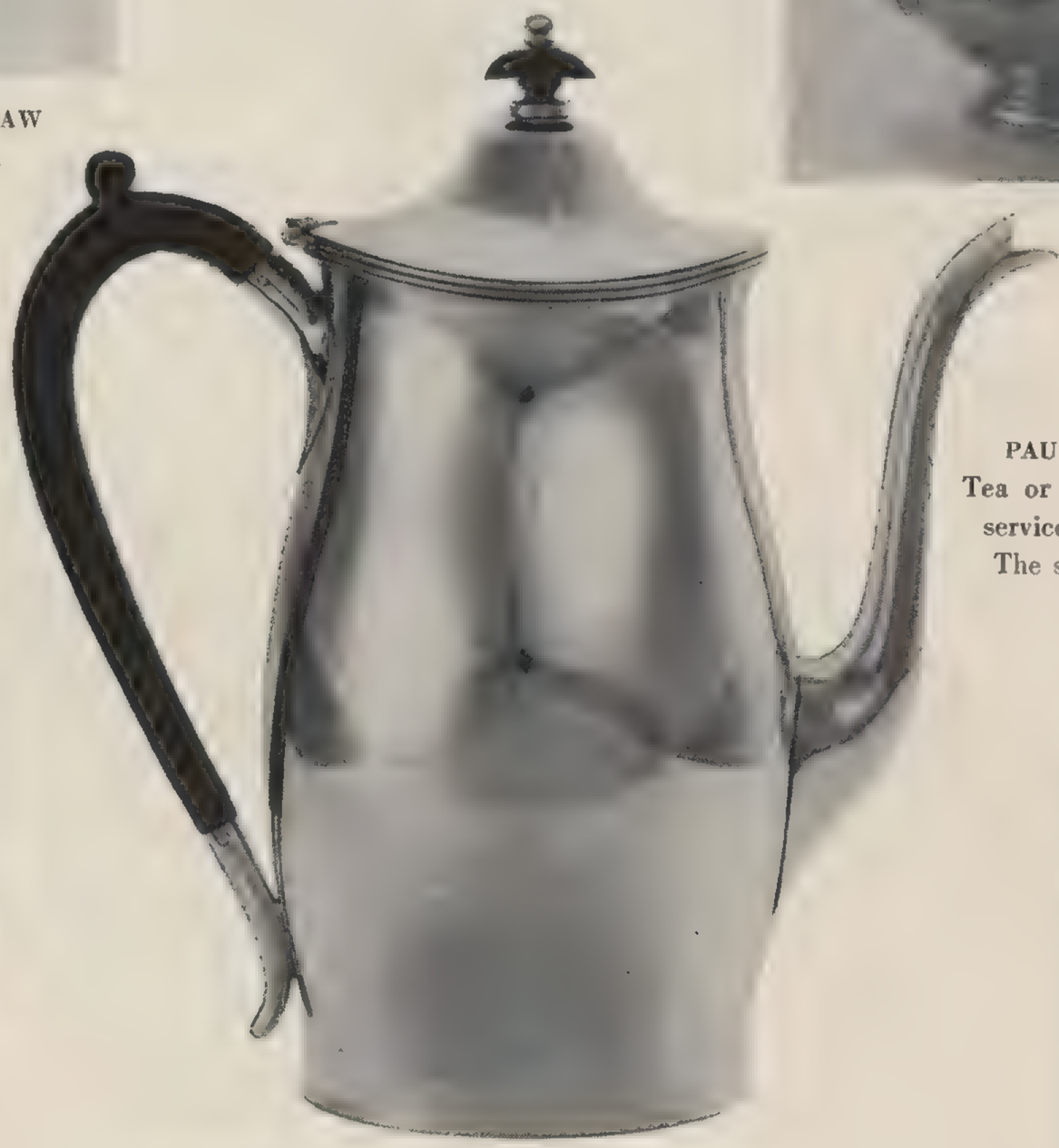
AMERICAN CONTINUITY

On these pages, the next, and page 224, silver pieces twice American: Early American in design; contemporary American in execution. For all these are reproductions, in sterling silver, of 18th and 19th century silverware. Some are of specific historic interest—the Philip Syng inkstand, which was used at the signing of the Declaration of Independence; Paul Revere's "Sons of Liberty" bowl. All of them are ready to work for a living as purposefully as their prototypes, perhaps with a change of job. (The pipkin that was designed for mulling wine serves as well for mint sauce. The porringer of yesterday may become today's ash tray.) All carry in their clear, handsome lines the reminder that silver which was good, is good, will be good in continuity. The words of an announcement made in 1773 by Daniel Henchman, an American silversmith, might be applied to these pieces: "In the genteelest Taste and newest Fashion, and of the purest Silver . . . and shall have the Preference by those who are Judges of Work."

WILLIAM PRIEST and WILLIAM SHAW designed this cone-shaped coffeepot. Reproduction, $138* at Plummer's.

PAUL REVERE, DESIGNER
Globular teapot, reproduced by Lunt, $180* at Altman.

ADRIAN BANCKER, DESIGNER.
Pear-shaped teapot from a 5-piece service reproduced by Watson. The service, $330*; Altman.

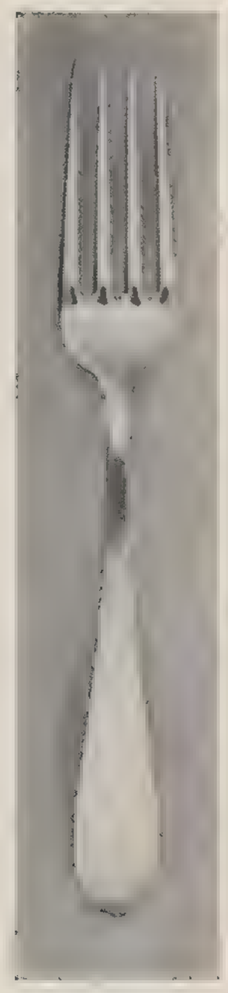


PAUL REVERE, DESIGNER.
Tea or coffeepot from a 3-piece service. Watson reproduction. The service, $216* at Altman.

BENJAMIN BURT, DESIGNER.
18th-century salt and pepper pair reproduced by Whiting, $36*, Altman.

BARTHOLOMEW LE ROUX
designed, circa 1720, these trencher salts. Reproductions, $36* a pair; Robert Ensko

JACOB HURD, DESIGNER.
Salt dishes, $60* a pair; pepper casters, $65* a pair, in reproduction. Robert Ensko.



"POINTED ANTIQUE"
flatware pattern by Reed & Barton. $6.66*. Altman.

*ALL PRICES INCLUDE FEDERAL TAX.

AMERICAN CONTINUITY

PAUL REVERE, DESIGNER.
Porringer reproduced by Gorham.
$45* at Black, Starr & Gorham.

BENJAMIN FANEUIL
designer. Water pitcher
reproduction, $135* at
Black, Starr & Gorham.

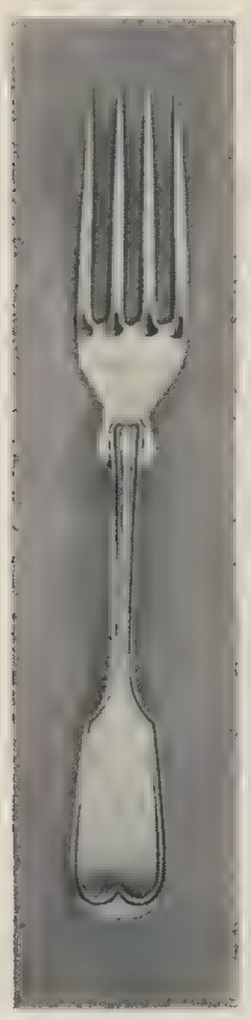
PAUL REVERE, DESIGNER.
"Sons of Liberty" bowl, a scaled-down version
by Reed & Barton, $52.50*; Plummer's.

THOMAS DANE, DESIGNER.
Covered sugar bowl, circa 1738.
Reproduction, $60*
at Robert Ensko.

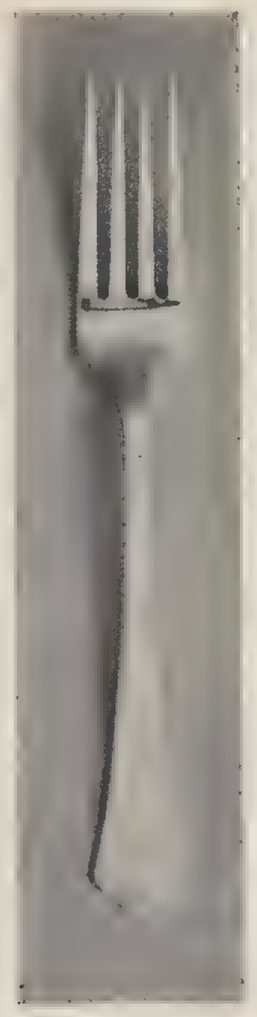
PAUL REVERE, DESIGNER.
Cream jug, with matching
sugar bowl, reproduced by National,
$24* at Bloomingdale's.

JAMES GEDDY, DESIGNER. Pipkin,
together with plate, not shown,
in reproduction, $52*; Black, Starr & Gorham.

JOSEPH CONYERS, DESIGNER,
circa 1700. Reproduction bowl,
$88* at Tiffany & Co.



"FIDDLE THREAD,"
reproduced by Frank Smith.
$8.25*; Plummer's.



"ANTIQUE" PATTERN,
made now by Wallace.
$6.25*; Plummer's.

JOHN DIXWELL, DESIGNER
(1680-1725). Child's cup
reproduced by Gorham. $35*
at Black, Starr & Gorham

GRIGSBY

JACOB HURD, DESIGNER.
Beaker, reproduced,
$72* at Robert Ensko.

*ALL PRICES INCLUDE FEDERAL TAX.

A VERY FINE EAU DE COLOGNE

WITH THE MOST TREASURED NAME IN PERFUME...

CHANEL

A perfectly poised, gracefully gathered, morning to midnight bag . . . demurely draped on a covered, pear-shaped frame which tapers up to twin contrasting clasps. Characterized in every detail by Shur-Tite's incomparable quality and craftsmanship.

In black, brown and navy faille, and black plastic patent.

*slightly higher in some localities

Goldsmith brothers mfg. co., inc.
New York • Chicago • Los Angeles

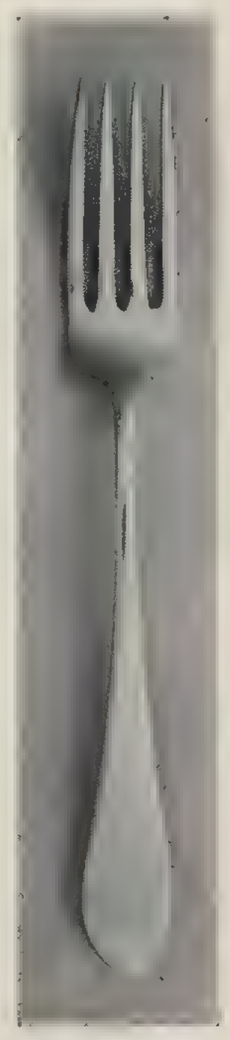
Many other **SHUR-TITE** and **SHU-MATE** originals at your favorite counter at various prices

AMERICAN CONTINUITY

(Continued from page 222)

"EARLY AMERICAN" flatware pattern of the period by Lunt Silversmiths. $6*. Altman.

TOBIAS STOUTENBURGH, DESIGNER.
Tankard in reproduction at Robert Ensko.



GRIGSBY

CORNELIUS WYNCOOP designer. Bowl in small reproduction, $22*; Black, Starr & Gorham.

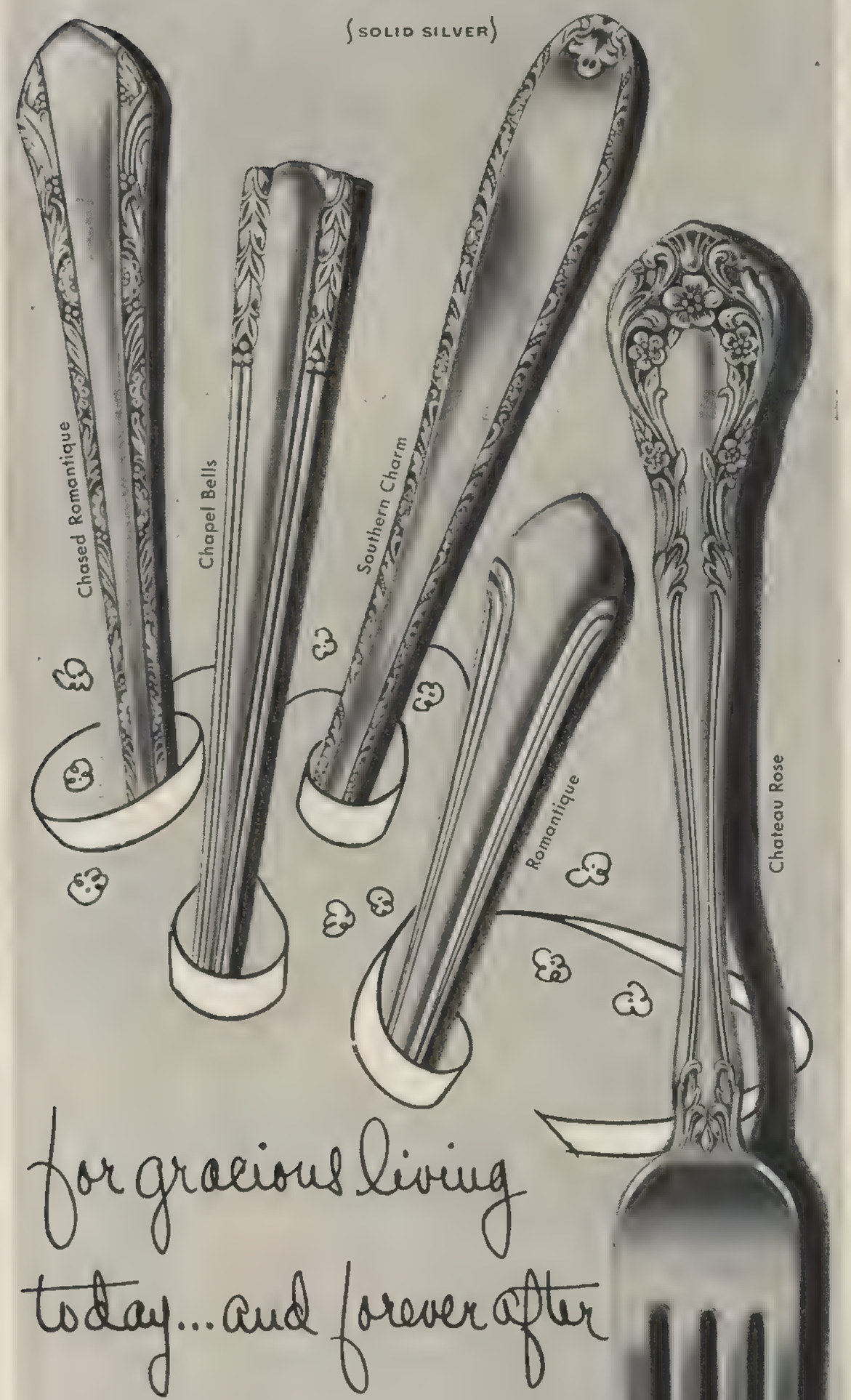
"COLONIAL ANTIQUE" flatware pattern by Watson. $7*; Altman.

"ADAMS" flatware pattern by Whiting. $7*. Altman.

*All prices include Federal tax.

Marvella
SIMULATED PEARLS
in BLUE HAZE
...softly lustrous, delicate tone-on-tone shades of blue pearls adding intrigue to this season's most important color. At fine stores everywhere.
Chokers and Dog Collars, $4, $7.50 and $10. Sixty inch knotted rope, $10. Earrings, $3. (Illus. Ropes in the three shades of Blue Haze: pastel, medium, deep.) All prices subject to Federal Tax.
Identify *the loveliest pearls made by man* by the name
MARVELLA
on the clasp.
DRESS BY CEIL CHAPMAN
©1949 MARVELLA PEARLS, FIFTH AVE., N. Y. C.

Choose
ALVIN
STERLING
(SOLID SILVER)



for gracious living
today...and forever after

Fashioned in solid silver and styled for lifetime use . . . here is table silver to add warmth and beauty to your day-by-day living . . . to use and to cherish forever.

SEE IT AT YOUR JEWELER'S OR WRITE US FOR ILLUSTRATED PRICE FOLDER

THE ALVIN SILVERSMITHS
Makers of Exclusive Silver Designs for over Sixty Years
PROVIDENCE 7, RHODE ISLAND

34. California silk suit—bridge-days in Little Rock.

35. Philadelphia dress—spring holiday in Muskegon.

CROSS-COUNTRY ALBUM

(Continued from page 197)

To go on with our story of fashions that begin beyond New York, and live happily anywhere in America: 34. Blue/black Bianchini silk dress by Nathalie Nicoli; about $70. A. Harris; J. W. Robinson. 35. Pastel cotton chambray charmer, by June Arden, $11. Saks 34th. 36. Bas relief wool; suit by Miss Cricketeer, $40. Saks 34th. 37. Grey wool suit, nicely shaped, by Kay Saks, $90. At H. B. Burnett.

36. Chicago suit in season at Hot Springs.

37. California classic, between classes, Chapel Hill.

DIANE AND ALLAN ARBUS

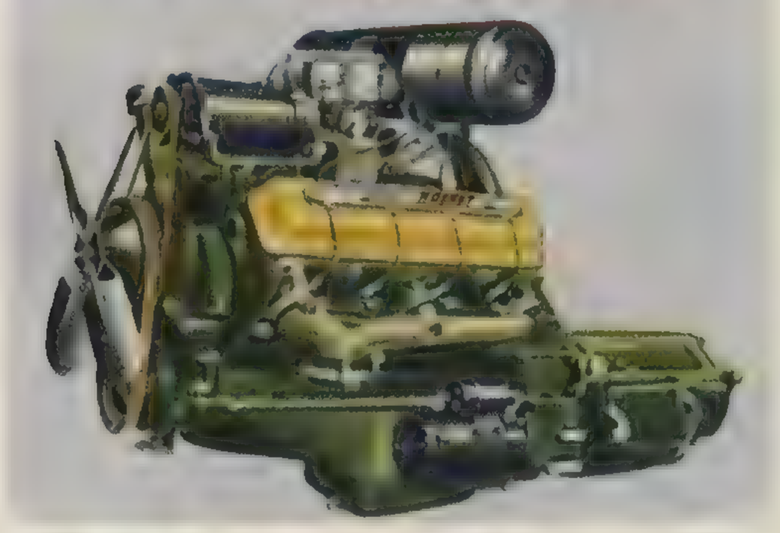
Here they come —

THE NEW FUTURAMICS!

White sidewall tires optional at extra cost. Hydra-Matic Drive standard equipment on Series "98," optional at extra cost on '76."

226

OLDSMOBILE *"ROCKET"*



"The New Thrill"

They're here! They're new! They're both Futuramic! Two sparkling new Oldsmobiles . . . rolling forward into '49. Upper left, the Futuramic "76" . . . with Fisher's newest body, panoramic vision, plus a remarkable new "Big Six" Engine. And out in front, a newly styled Futuramic "98" . . . with that revolutionary new "*ROCKET*" Engine you've heard so much about. It's a completely new, high-compression, valve-in-head eight that actually gives you *more* power on *less* gasoline! Combined with GM Hydra-Matic Drive, the "Rocket's" performance is so smooth, silent, and spirited, *you've got to try it to believe it!* Your Oldsmobile dealer invites you to *inspect* the new Futuramics—*examine* the new "Rocket"—*experience* **"The New Thrill!"**

FUTURAMIC

OLDSMOBILE

Sportleigh

America's greatest coat value $40

Master-tailored of finest virgin woolens; rayon satin linings guaranteed for the life of the coat.
Spring style sketched; fine tweed in gray, tan. Misses 8 to 16; juniors 7 to 15. One of a thrilling variety of Sportleighs in important Spring fabrics and colors. Matching hats and bags available. Ask to see them.

Sportleigh Thoroughbred Classic Coats at One Fine Store in Your City.
TAILORED AT SPORTLEIGH HALL, HARRODSBURG, KY.

MIEHLMANN

The application: cotton saturated with Araline—spread over throat and face.

NEW CONTROL FOR FACIAL CONTOURS

Now comes a very special new product—a corrective contour treatment that could mean a pause (if faithfully used) in the progress of facial lines and the relaxing of facial contours. The treatment-in-a-bottle is Marie Earle's Araline, successful blend of oils and astringent. The oils saturate and soothe the skin while the astringent tones and stimulates it. This much is automatic—an excellent conditioning for firm, unlined facial silhouettes. *But* where there are lines and over-relaxed contours there must be a daily coöperation (of say, twenty minutes) between Araline's toning, tightening qualities and your own massage efforts.

Opposite: Professionally-proved line-erasers, contour-correctives that should prove successful through use. There are others, which are explained on diagrams in the Araline packages. Bonwit Teller has Araline No. 1 for dry and normal skins, Araline No. 2 for oily skins.

Soothe and lift: palms and fingers lift, firm unsure throat contours.

To firm the jawline: a semi-circular motion toward the cheek.

Rotating thumb action is a corrective measure for doubling chin.

Juxtaposed smoothing: palm across and up for nose-bridge wrinkles.

Clear brow can be the result of smoothing massage, from centre.

"That Formfit Look"

... for a sweetheart of a figure

Have you despaired of ever seeing your figure as beautiful as hers? Don't give up yet! Her figure may be no more perfect than yours. But she has discovered what millions of other lovely women already know—that the *look* of figure-perfection is now possible. Life Bra and Life Girdle by Formfit, working together, correct your entire figure faultlessly . . . no matter what your figure faults! The secret is in the exclusive Formfit way they're tailored to LIFT—MOLD—CORRECT—HOLD, all at one time. Make "that Formfit look" your own today—at any of the better stores.

Life BY Formfit

Life Bras from $1.25
Life Girdles from $7.50

THE FORMFIT COMPANY
CHICAGO, NEW YORK

MORE WOMEN WEAR FORMFIT THAN ANY OTHER MAKE

"Red Coral"

Spring's smartest color... richly fashioned into pearl-centered seed-bead daisy chains... the perfect complement for the new plunging necklines!

Five-row necklace... about $2. Earrings... about $2 pr. Also a three-row necklace... about $1. Seven-row... about $3.

54" rope... about $2. Plus 20% tax.

CREATIVE JEWELRY BY Dalsheim

At these and other fine stores,

R. H. Macy & Co. ... New York
J. P. Allen & Co. ... Atlanta
Hutzler Bros. Co. ... Baltimore
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Chas. A. Stevens Co. ... Chicago
H. & S. Pogue Co. ... Cincinnati
Halle Bros. ... Cleveland
Neusteter's ... Denver
J. L. Hudson & Co. ... Detroit
Foley Bros. ... Houston
Wm. H. Block ... Indianapolis
Harzfeld's ... Kansas City
J. W. Robinson & Co. ... Los Angeles
Stewart Dry Goods Co. ... Louisville
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The Blum Store ... Philadelphia
Joseph Horne Co. ... Pittsburgh
B. Forman & Co. ... Rochester, N.Y.
Frederick & Nelson ... Seattle
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Woodward & Lothrop ... Washington

or write

DALSHEIM ACCESSORIES, INC., 389 FIFTH AVE., NEW YORK 16

The serenely simple façade of Blair House where President Truman and his family are now in temporary residence.

AMERICA'S GUEST HOUSE

BY JACKIE MARTIN

A DISTINGUISHED old house, Blair House, for the past six years has been America's "guest house." Here kings, prime ministers, and heads of state have been entertained. Here President Truman and his family will live until the White House repairs are completed sometime in 1950.

This simple, graceful building (facing the ugly gray pile of the old State Department building) was bought from the Blair estate in 1942 complete with its antiques, its glass, porcelain, and historic mementos. Stepping through its wide, fan-lighted front door is like stepping into a vanished era—but not like going to a museum. There is human warmth here. Many different periods of furniture—collected by a family accustomed to elegance and good taste—have been gathered together in the two drawing rooms to live in mellow harmony. Today, when state guests arrive for luncheon, dinner, or a prolonged visit, beautiful old French silk rugs are thrown over the simply carpeted

(Continued on page 232)

JACKIE MARTIN

In the circular frame (above), *a portrait of F. P. Blair and his wife; it was he who was called to Washington by Andrew Jackson to run the Administration's paper. Directly below, Lincoln's cabinet which includes "F.P.'s" son, Montgomery Blair, who was Postmaster General.*

Your face

reveals your inner self to others

BE GENEROUS! Use lots and lots of luscious snowy Pond's Cold Cream. It gives you softer, thorough cleansing.

Keep your face lovely, glowing, alive so it sends a happy message of You to all who see you

Your face is the only *you* that others actually see. It is revealing you—whether you know it or not—everywhere you go, every day of your life.

Do help it then to show you happily—and with loveliness. You can. You should.

Never be haphazard or halfway about the *creamings* that do so much to keep skin *softly*, fastidiously *clean*. A rewarding "Outside-Inside" Face Treatment with Pond's Cold Cream acts on both sides of your skin. *From the Outside*—the Pond's Cold Cream softens and sweeps away surface dirt and make-up as you massage. *From the Inside*—every step of this treatment stimulates beauty-giving circulation.

NOT ONE—BUT TWO Pond's creamings. Yes, the "Cream-Rinse" with Pond's *does more* for your skin.

DO THIS—to wake up the Loveliness in Your face

Always at bedtime (for your day face-cleansings, too) do this rewarding "Outside-Inside" Face Treatment with your Pond's Cold Cream. *This is the way:*

Hot Stimulation—splash face with hot water.

Cream Cleanse—swirl Pond's Cold Cream all over your face. This will soften and sweep dirt and make-up from pore openings. Tissue off.

Cream Rinse—swirl on a second Pond's creaming. This *rinses* off last traces of dirt, leaves skin lubricated, *immaculate*. Tissue off.

Cold Stimulation—a tonic cold water splash.

Now—see your *new* face! It's *radiant!* It feels like *smooth* velvet! And so *clean!*

REMEMBER—It's *not vanity* to show yourself at your best to others. When you *look lovely* it makes a happy difference in your own confidence. It makes other people feel the world's a nicer place when they *see you.*

The Lady Daphne Straight

Beauty, distinction and a charming natural grace come out to meet you in her challenging face—a face you turn to look at again and again because you can't help envying its loveliness. The Lady Daphne uses Pond's to care for her beautiful complexion. "The finest face cream I know is Pond's Cold Cream. I use it all the time," she says.

Pond's—used by more women than any other face creams. Today—get this favorite big dressing-table size of Pond's Cold Cream.

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AMERICA'S GUEST HOUSE

(Continued from page 230)

floors. Among other treasures of Blair House are a pair of Adam gaming tables, a Queen Anne desk and chest, chairs with designs painted by Robert Fulton, a cane which belonged to Andrew Jackson. (Legend has it that F. P. Blair came from Kentucky at President Jackson's request to establish *The Globe* as the Administration's mouthpiece.)

In the huge silver safe, on the ground floor, is the great Blair House collection of silver and china. A tankard made by Paul Revere; candlesticks made by Thomas Rush and once owned by John Hancock, signer of the Declaration of Independence; George II candlesticks, pistol-handled knives, three-tined forks. There are forty complete sets of china, the cabbage leaf design of Whieldon ware, gold and deep blue Spode, gray and gold Limoges, Sèvres, red Chamberlain Worcester, delicate figured and flowered Dresden and a three-hundred-piece collection of blue and gold Lowestoft.

Shelves lined with part of Major Gist Blair's famous collection of American glass, including Stiegel and Sandwich.

THE stairway to the second floor has a curving simplicity of line lighted by an arch-topped French window with a view of the garden below, formally planted with boxwood trees and interspersed with classical stone figures.

The library on the second floor extends the width of the house. In it are mementos of the travels of the many Blairs who went abroad, some to the court of St. Petersburg as representatives of the United States. At the death of Major Gist Blair in 1940, the historical letters and copies of the family newspaper, *The Globe*, were given to the Library of Congress. (*The Globe* was actually the first version of the Congressional Record.)

Across the hall from the library is what was formerly known as the King's Bedroom, but which, since President Truman first came to Blair House for a few days immediately after the death of President Roosevelt, is now known as the President's Bedroom. The bed, an early American four-poster, is made of maple with the grain so rich it seems to flow. (All the bedrooms have three-quarter beds and chaise longues.) The highboy and other furniture in this room are made of

(Continued on page 234)

JACKIE MARTIN

In the dining room; historic portraits, Chippendale chairs, a magnificent Waterford crystal chandelier. On the table, a silver centerpiece flanked by antique red Chamberlain Worcester wine-coolers. Blair House uses its rare china, instead of flowers, to decorate the table.

For an actress who played the role of critic

Long acclaimed by critics as one of the most gifted in her profession, she found it interesting and rewarding when she herself turned critic—as she did in selecting her personal motor car.

With her uncompromising insistence on perfection, it was almost inevitable that her choice should narrow down to America's prestige motor car . . . a Packard Custom.

For in this most luxurious of motor cars she recognized the flawless elegance, the quiet, restful comfort, and the velvet-smooth responsiveness that fully met her standards.

Perhaps, like so many people who pride themselves on their ability to recognize perfection, you have wistfully admired the Packard Custom as the car you aspire to own "some day."

But if you will visit your Packard dealer, you may be agreeably surprised to learn that there are a host of reasons why your "some day" should be today.

America's most luxurious 1949 motor car, the new 160-horsepower Packard Custom.

ASK THE ~~MAN~~ woman

WHO OWNS ONE

PACKARD

AMERICA'S GUEST HOUSE

(Continued from page 232)

Geux, a distinguished person in his own profession, is a butler who knows almost all of Washington's great and near great, and has for about thirty years. A familiar figure at embassy parties and large functions, he also supplements the staff at Blair House.

the same wood and date from the same period; on the wall above the desk is part of a famous collection of Currier and Ives prints.

Because Blair House is the property of the Department of State arrangements for entertaining there are made through "The Innkeeper," the unofficial title bestowed on Stanley Woodward, the Department's distinguished Chief of Protocol. When guests of State are in residence (when the President of the United States is not by necessity living there), the house becomes in effect a part of the visitor's homeland and the flag to which the guest pledges his allegiance flies from the top of the house.

But Blair House is kept busy even when no guests are in residence. At such times luncheons, dinners, and receptions are held here "for the furtherance of good international relations." (The officials authorized to entertain in this manner are the Secretary of State, the two Under-Secretaries and five Assistant Secretaries.) Mr. Woodward explained, "When one of these functions is to be given, it is cleared with my office; the guest list is filed, and I rough out the seating chart for the table. Then our Engrosser makes beautifully lettered place cards and a large seating diagram. Mrs. Geaney, the Custodian-Manager of Blair House, is notified of the number of guests and the type of function to be held. From there on, she is carrying the ball." (When the government bought Blair House Mrs. Victoria Geaney, who had been Major and Mrs. Blair's housekeeper for twenty-four years, was appointed Custodian-Manager. In Mrs. Blair's will all the magnificent table laces were left to Mrs. Geaney, who considers them her contribution to the beauty of the house.

"Actually, Blair House saves us a great deal of money," Mr. Woodward went on to say. "During the days when we were forced to entertain in hotels—depending on the wine served and the flowers used, formal dinners could easily run from fifteen to twenty dollars a plate, and the atmosphere was cold and impersonal in spite of all we could do. At Blair House, we can feed a guest for a week on approximately the cost of one plate at one hotel dinner. And there is no comparison in the surroundings. All of our guests who have been there have commented on its warmth and friendliness."

Dignity, warmth, friendliness, and beauty, that is the *ambiance* of America's "guest house."

JACKIE MARTIN

Mrs. Geaney, the Custodian-Manager of Blair House, in the camphor-lined silver safe, choosing the silver-of-the-day from a superb collection of American and Georgian silver.

Victorian... old and yet new

LUNT's duet of Victorian designs gives the perfect answer to the woman who wants a touch of Victorian grace in a home that is contemporary in feeling. These patterns achieve a rare blend of the beauty of our American heritage with the skill and finesse of our modern silvermakers. They are both exquisite . . . the choice is one which your own taste will determine. Either of them, like every LUNT pattern, will always express true beauty through finest design and craftsmanship . . . for countless years to come. Send for literature and prices on all these lovely LUNT designs, addressing, please, Dept. A-12.

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ALMOST TOO KIND

(Continued from page 212)

jealous strain. It is there, and I admit it. Once, seeing me act, Walter Winchell mentioned me: I was "the ultimate in anti-entertainment," he said, but he did mention me. As a novelist I have made the best-seller list in Wilkes-Barre, Pa., and as a musician I've anyway lived down the ultimate ignominy of having been a music critic. But my veins apparently lack that radiant filling which *The Billboard's* annual poll requires, or which makes a mere mortal the victor over *Variety's* box-scores. Perhaps, therefore, I can not help grousing. I'm merely wondering. I wonder how much it honestly helps or harms a workman—a best workman—to be hailed and rewarded on every weekday and twice on Sunday for having done a super-best work. I'm asking, that's all, if our barrel of manna isn't overflowing just a bit.

Metro-Goldwyn used to hold a mammoth prize novel contest ($150,000 minimum) but now, after some embarrassing decisions, it has quit. Few other contests have followed suit. Plenty of golden mulch is still there to gladden your toil and enrich your harvest in the writing field. One of those annual Guggenheims will generally give you around $2,500. An Institute-Academy Award will add $1,000. Or how about a Saxton Memorial Trust Fund Fellowship? Or a Dodd Mead Intercollegiate Literary Fellowship? Or a Houghton Mifflin Ditto Ditto? Or a Stanford University Ditto in Creative Writing, at a pittance of $2,000 per?

Special prizes for specialists: there are now yearly premiums for a book by a librarian, a book by a diplomat, a book by a guaranteed novice historian. There is a prize restricted to doctors who will write in purely layman terms. There are all those regional writers' prizes—only California writers or Ohio, Midwest, or Deep South writers elegible, as the case may be.

I'll count you at least four prizes in the children's book corner. I'll find you a whole handsome gale of prizes for books which further humanitarianism, patriotism, racial and religious understanding. To the tune of $30,000, a churchly organization called The Christophers seeks "book length manuscripts of an encouraging moral tone and vigour." Just recently the Book Industry Committee joined up with a "Gutenberg Award," genuine coin of the realm, for a book that "most progressively influences American thought."

What if your literary opus pops its cocoon and becomes a picture? Do you fancy that one of those classic Oscars is all it can win? Don't you know that it may be crowned, too, by the National Board of Review, *Photoplay, Peek, Sleek,* and a dozen more publications? College clubs, high school and Sunday school clubs, Scouts, congregations, Commies, sundry License Commissions, Distributors' Associations, and Louella Parsons all have their favourite films—and all have to pelt them with annual, monthly, or weekly awards. If Hollywood doesn't hurry up, there are going to be more prizes than pictures—or than audiences, incidentally.

No sooner had television raised its misty head, last year, than there came an announcement of some Showmanagement Radio-Television Citations. Radio, old style, had already been overrun with honours for a long while, of course: the Peabody Awards, the DuPont Prizes, the compliments of the Overseas Press Club, the Headliners, the College of the City of New York, the Ohio State Institute, and others, a whole brass band of others. Well, you can't expect radio, of all the arts, to stay silent. Or can you?

How did all this begin? Possibly with that magnificent old Titan, Mr. Pulitzer, and his last will and testament; with the establishment of those prizes which are spread every spring among best novelist, best playwright, historian, biographer, poet, journalist alike. Mr. Pulitzer took care to avoid any much too simple superlatives. Nobody else does. The newspaper announcements and advertisements of his prizes all take the bull by the adjective and rush to say—"best play," or "best book"; best and positively best.

Perhaps that is why our New York Drama Critics' Circle objected and decided on an annual choice of its own. We meant well. We started, as I remember, in virtuous scorn of some particularly poor decision by the Pulitzer camarilla. So, lo, the Drama Critics Presentation, replete with plaque, food, wine, and heartfelt hospitality, and even with a half-hour of assorted chirrups and excerpts from the lucky play on a major network.

Look what happened. Everybody loved us. Everybody imitated us. So popular did our little concerto of benevolent exhibitionism prove that the Film Critics had immediately to perform one, too—an even more chromiumed one, Darryl Zanuck in scope, chockful of starlets and Martinis. Not to be outdone, the Music Critics decided that they also must emblazon some best symphonic entrant of their season, and the Radio hearkeners, the Book boys, the Art Gallery perambulators, must all be polled and incited to declare an annual Best, Best of Bests . . . until criticism, which used to be considered a rather severe calling, is now in danger of becoming just so much hog-calling, instead.

Granted, this ballyhoo business isn't necessarily fatal. Admitted, the Greeks used to hold just as many competitions in the arts as we do, and just as noisy ones, too, and Homer did outlive them, and Euripides does still get revived. And the Meistersingers and the Minnesingers had their highly touted meetings down the ages, and the Medicis managed to be mighty generous to a couple of deserving artists of their day, and Queen Bess was no piker, either, when she praised and patronized the Bards. Fondness for genius, in short,

(Continued on page 242)

I've learned my lesson

Look at me . . . this hat looked adorable pictured in the newspaper. I rushed to a phone and ordered it—could hardly wait until it was delivered. Well, it finally arrived and when I tried it on . . . what a disappointment! I've learned my lesson . . .

Try before you buy

It's equally important to try make-up on before you buy. Not on the back of your hand—for there can be many a slip 'twixt hand and lip—but actually on your lips and cheeks.

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Snug and happy in your own home you can try these luxurious products until you find the colors that do the most for you . . . your Beauty Counselor will help you. She is trained in the art of skin care and make-up. Try before you buy—and you're on the Beauty Counselor way to loveliness. You'll find Beauty Counselors listed in the phone book . . . or send in the coupon and we'll have your neighborhood Counselor get in touch with you.

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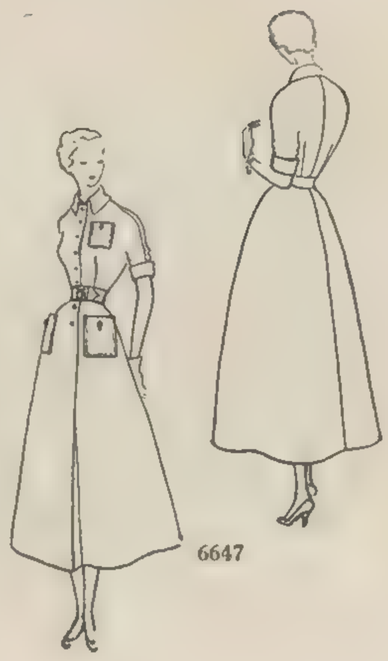
Model Lily Carlson and her children

FRANCES MCLAUGHLIN

Mrs. Julian Dowell, who, as Lily Carlson, is one of the most photographed models in New York, is also her own very effective dressmaker. She made these dresses herself from Vogue designs, sometimes sews for her children. This dress, grey Glen plaid worsted. No. 6647. In sizes 12 to 20 (30 to 38). Size 16, about 2¾ yds. of 54" material.



6647

6665
6704

Beige doeskin wool skirt, a beige linen blouse. Together, they are a costume; apart, their blond colouring, their simplicity, make them the pretty familiars of almost any other blouse or skirt. Skirt, No. 6665. Sizes 24 to 32 waist. Size 28, 1¾ yards of 54" material. Blouse, No. 6704. Sizes 12 to 20 (30 to 42). Size 16, 2⅜ yds. 35" material.

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Because she's wearing Shire-Tex, of course! Only Shire-Tex could give her the fashions, the shades, the fabric, the fine man-tailored perfections she has learned to expect in this smarter garment.

Your choice of all the famous Shire-Tex fabrics including the new washable rayon plaids and checks, the rayon doeskins, the gabardines and the flannels -- some in shorts and pedal pushers -- all in slacks.

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JOE CARTER'S SPORTS CALENDAR

Joe Carter says: "If you are the kind of skier that never falls down, like the ones in the newsreels, then I suppose it's safe to wear a skirt on a ski-slope, but if you are a mere mortal, and spend even part of your skiing time flat on your face, then pants and a warm top are essential. I'd like to find my ski partner for the day dressed in these grey pants and that husky looking sweater. I would know she would stay warm and wouldn't have to borrow any of my clothes, and as the regular uniform for almost all women skiers is dark blue, I'd have no trouble in picking her out from the rest of the field when it was time for chocolate and whipped cream." Grey wool sweater, $15; wool gabardine pants, $23. By White Stag. Boots, $53. Mittens, $4. All, Bloomingdale's.

Joe Carter says: "I'd like to find my beach partner for the day dressed in this becoming but not spectacular one-piece suit. Its conservatism is a welcome relief from some of those faintly embarrassing numbers which chop a figure up into a series of unrelated chunks . . . and if the girl can do as much as a slow breast stroke, there are no frills to get in her way. If you have a bad figure, why draw attention to it? If you have something worth seeing, then keep your suit simple." Wool jersey and Lastex maillot. Jantzen. $15. Bloomingdale's.

CRONER

Joe Carter says: "I'd like my partner to wear this dress with the short pleated skirt. I'm a non-shorts man for women, myself; they do something strangely unbecoming to the back of the knee, and a skirt of this length gives just as much freedom of movement. I've seen women wear all colours on a tennis court, and white is still the best." The dress, white rayon sharkskin, with a pleated skirt, set-in waistband, slit cap sleeves. An Alice Marble dress by Haymaker. $20. Over it, she wears a yellow all-wool cardigan with a polo shirt collar. $23. Both at Saks Fifth Avenue.

Joe Carter says: "This is the way I'd like to find my partner looking on the first tee. Not so professional I'd be tempted to put my clubs back in the car, and not so impractical that she'd be better suited for a country club luncheon. This girl looks sensibly dressed without being dreary, and there's something so pleasant about that small waist and the swinging skirt that any time she drove into the rough I'd be tempted to drive there too." The costume: a long-sleeved silk shirt, sleeves rolled up. $15. By Laros. Bonwit Teller, Phila. A grey flannel skirt. $18. Calf belt, by Schaffer. $6. All, Lord & Taylor. Shoes, $18. Abercrombie & Fitch.

PERSONAL BOUQUET. Here's a pin trio with the flower-fresh gleam of Spring. In nature-approving colors of cloisonné enamel . . . with lovely pearl* centers. Violet (left): About $2. Pansy (center): About $3. Clover (right): About $2. Prices subject to 20 % Federal Tax. At fine stores everywhere.

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ALMOST TOO KIND

(Continued from page 236)

has been going on everywhere a long, long time.

But never on such a scale as here and now. Never with such determined benevolence, wholesale sweep, Big Business gusto, as in America today. Never with so much fine-toothed search for inspiration, so much proclamation of—and provision for—the best-seller, the best-voted, the guaranteed best.

With what real results? Have those many Guggenheim grants done generally well, for instance, by the great many ladies and gentlemen who have received them? And have they by the grants? "The roster of distinguished middle-aged writers," I see, "is crammed with ex-Guggenheim Fellows." Have the similar bounties of Rosenwalds, Rockefellers, Carnegies, been equally productive of artistic goodies? I am told that they have—I'm told so mostly by the benefitted parties, the authors, artists, publishers thanksgivingly involved, of course, but let's agree they have.

Let's also note that here and there a unique fund does set up which shows complete sense and—sense of proportion besides. The Childe Hassam Fund, for example, which that excellent impressionist arranged to be administered by the American Academy of Arts and Letters. First, he left a considerable collection of his own paintings and drawings to that august body. Then he requested that these be sold from time to time to build up a perpetual capital, the income to be used in turn to buy works of contemporary artists, and these works to be presented to museums in the U.S. or Canada. From all of which everybody profits, including even the casual museum-goer. Only a painter could have thought it up. A banker would have wanted something with more banners.

I am thinking of a famous banker's country residence. Never mind who or where, but when he died it was decided to make this sumptuous estate over into a summer colony for the extended, and entirely free, entertainment of creative minds. A manufactory of masterpieces, that was what it would be. I know of three talented residents there. One, the *Musical Tootle's* candidate for that year's most promising composer, engaged to finish a grand opera but ended up his long stay with nothing except a five-minute ice-breaker for the Follies. Number two, who was top lady in another season's short-story tournament, was going to turn out a neon-bright novel about Broadway; she didn't and is back there as a press-agent. Number three—I forget what he's planned, and so did he, obviously—seems to have got into a card game on the train going up, he and his travel money swiftly disappearing. Which is why I don't identify the place. Also, why I have my doubts about such good intentions.

I claim that we are all entitled to those doubts. I don't hesitate to repeat mine on the subject of so many daily-strewn garlands, easements, loud acclaims, patrons' badges, pollers' bests, grandmotherly bonuses, grandfatherly grants, out-and-out handouts, in the fanfairyland of the American arts. These arts are not going to be any more alive for being killed with kindness.

(Oh, well, of course, if you happen to hear of some nice, ripe fellowship hanging from a nearby bough, I wouldn't mind your tipping me off to it. I'd as lief quit pecking out cranky things like this and devote the next year or two to a big prize epic. Not that I'll be any whizz at iambic pentameters, or ever was. Not that that evidently matters, either.)

HOW TO BE A BLONDE

(Continued from page 202)

blonde can not afford tears. Her face will be blotched, her eyes swollen and red for days. She must cultivate a cool spirit, not be easily moved to anger or grief. She must never, never strain her eyes. She must make liberal use of eye lotions, pads, dark glasses.

The blonde is more dependent on cosmetics than the brunette, and she must make subtler use of them. Give the brunette a dash of powder and a lipstick, and she can get by if she must. Not so the blonde. Anyone who ever visited Hitler's Germany knows this. His announcement that the use of make-up was "degenerate" might have made very little difference in Italy or Spain. In blond Germany, the results were dreadful. Shiny skin, lips the colour of young veal, faded eyebrows—how one wished for a little well-applied rouge, lipstick, eyebrow pencil. The blonde in America has a different problem. She has a profusion of cosmetics to choose from. It is sometimes hard to make up one's mind to do without a dashing, voluptuous make-up colour. The blonde must. She must learn to say, "Better too light than too dark," and do without it. She must remember that no matter how it looks in the bottle, that marvellously brilliant nail polish may look murderous on her own white hand. Luckily—again this season—the newest shades of makeup are on the light side.

In a sense, the blonde must be as wary about clothes. In fashion, turbans, rebozos, barbaric gold jewellery, Chinese trousers, harem skirts re-appear in many variations. There are seasons when someone comes back from the Peruvian highlands or Haiti or North Africa with a whole new set of ideas. The blonde must view them

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HOW TO BE A BLONDE

(Continued from page 242)

with alarm. The colours won't suit her. Vivid colour needs a monochrome skintone, undisturbed by heat, cold, or a blush. It needs dark hair. A blonde in a cochineal pink skirt may look like something off a candy box, or an unsuccessful attempt at a costume for the ship's dance. For the same reasons, the blonde must avoid other phases of exoticism: the gipsy look, the *gamine*.

Fortunately, there are always clothes for her. There is, in short, elegance. Elegance may be expensive, but it is enduring. A smart dress may last a season or two. An elegant one can last as long as the material holds up.

The blonde, in matters of dressing, should look to England rather than to France, for it is in England that she is best understood. The English understand fair skin and hair. They value elegance rather than chic. Even when English women fail to achieve elegance, they are often magnificent in their dowdiness. They look distinguished. It is this combination of delicacy and the grand manner the blonde should strive for. She must look distinguished or die.

Because of the necessity for such careful tending, the blonde may come to the conclusion that she is something rather special. If she has been a pretty child (not all blondes start out that way) she has heard comments on "such lovely hair, blue eyes"; has noted the blond heroines of fiction; she is aware of the popular idea that men prefer women of her colouring. By the age of sixteen, she may enter the world of men with a nicely flourishing vanity. It appears to her that she is an unexchangeable, a priceless commodity, since no one will ever be exactly like her.

The blonde tends to assume the pedestal, the goddess pose—cool, stately, unanimated. In other eras of history, she probably got away with it. But unless she is a supreme beauty, she would do better to avoid it today. Times are tough. Men expect more of women—intelligence, comradeship, character. No one can rely solely on looks.

Modern man is more likely to fall in love with a *person* than his mediæval or Victorian counterpart was. If he loves a woman, he will accept, with varying degrees of pleasure, the facts of her physical make-up. Blondes should not forget this. Unfortunately, they very often do, and as their looks are always precarious, and usually fade early, this reliance on physical charm alone can find them at forty with nothing to fall back on. Let them remember that one of the greatest romances of our time came to a brunette at forty-two.

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REALITY

(Continued from page 178)

Boston, on the Main Line in Philadelphia. There are exceptions in the mining towns where the people, transplanted straight from Europe, have not yet learned that a miner's son need not be a miner. There are exceptions among the share croppers of the southeast, who heard with amazement—in the Share-the-Meat Campaign during World War I—that common folk could be expected to eat two pounds of lean meat a week; and among the slum dwellers who ride on their first train at sixty and find it "just like a street car but it goes when it says it will." But these exceptions simply serve to bring into relief the prevailing, compelling quality of the dream of the future.

By the very nature of the dream, none can attain it fully; each particular household falls short of the ideal; each house lacks some detail which is included in the ideal house which no one lives in. No mother can be all that an American mother should be, no romance have all the qualities which true love should show. And this, not because the ideal is so high, but because it is a dream of the future rather than an attempt to reproduce the past. In societies which attempt to reproduce faithfully, lovingly, the patterns of the past, a few of those who try to build their houses on the ancient model fall short for a variety of reasons; because of poverty, because of slothfulness, because of ill luck and illness and inability to organize their lives. A few have an imagination that goes beyond the old model and creates a new one. But in societies such as the American, which lives by an unrealized future pattern, falling short is of quite another order.

Perfect relationships between oneself and one's surroundings, between oneself and other people, depend upon a long, loving habituation, as first the infant's eyes, then those of the child absorb the same patterns, as layer over layer of meaning is laid down in the mind, each layer being consistent with each other layer, however counterpointed or contrasting. So it is not only not possible to describe in consistent detail all the steps taken by all the different sorts of Americans in the journey towards adulthood, it is also not possible for any one of us to feel that the steps were perfectly taken. This discrepancy between the actuality and the ideal may be experienced as a discrepancy between "myself and the others," a falling behind the standards of the block, the clique, the school class, the other men in the office, the rest of the faculty, and also as a discrepancy between what one should be and feel and what one does feel. "I have a husband I am devoted to, a lovely child, plenty of money, brains and beauty, but," complains a young wife, "I am not 100% happy." "Somehow I don't seem to be getting what I should out of life." "I feel as if life were passing me by." "Am I as happy as I ought to be?" The old perfectly realizable Puritan imperative of the moment, "work, save, deny the flesh,"

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REALITY

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has shifted to a set of unrealizable imperatives of the future, "be happy, be fulfilled, be the ideal."

So American soldiers in Europe in World War II looked with perfect honesty at British slums and said "No American lives like that." The British who had seen pictures of the dust bowl, of the Back of the Yards area in Chicago, New York, or the back streets of southern cities, quite naturally thought the Americans were lying. But the Americans were not lying, they were simply speaking, as they had always learned to speak, about the ideal, which to them was the truth about Americans. People in America of course lived in all sorts of fashions, because they were foreigners, or unlucky, or depraved, or without ambitions. *People* lived like that, but *Americans* live in white detached houses with green shutters. Rigidly, blindly, the dream takes precedence. The process of denial is continuous, not one great act of repudiation of a past which has not led to the expected goal, but a day by day readjustment from what life actually is to what one believes that life should be. The real living room, with the worn furniture, becomes a shadowy precursor of this year's model living room in the department store downtown. In and out the imagination weaves between what is experienced with all the senses and found to be wanting and what may be seen in the mind's eye as complete and perfect.

According to their separate constitutions and life experiences, Americans meet these discrepancies in many different ways. There are those who refuse to deny them and who express their burning realization of the discrepancies in American culture either in cynical rejection of all values, or in energetic efforts to improve the community, to make the actual come closer to the ideal. These latter are the yeast within the body politic upon which American society relies to keep its dream worth following. Without them, we should be lost.

Yet with them, we are uncomfortable. For they draw their strength from the discrepancies in the very heart of American life. It is not only that we do have glaring social inequalities, fantastic contrasts between rich and poor, unbearable contradictions between ideal and practice, in our society. Other societies have had just such contrasts and faced social change quite differently. But because American character structure is itself built upon the need continually to reconcile the actual present and unrealizable future—in personal life—the social discrepancies have a peculiar poignancy. When they are pointed out they trouble the hearts and consciences of almost everyone; some only stir in their sleep, most put their hands into their pockets to give to some good cause, a few—those with the least capacity to tolerate discrepancies—get angry, defensive, and organize a counterattack.

The reactionary and the cynic make common cause in suggesting

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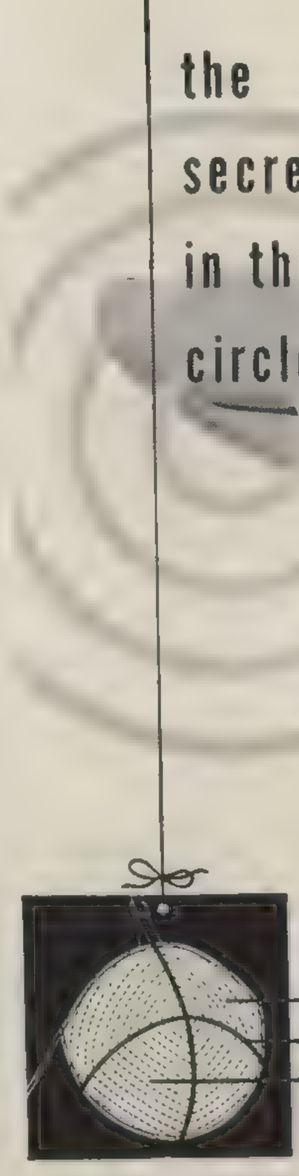
the secret's in the circle!



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REALITY

(Continued from page 245)

that *what is, is right,* and that laws and ideals should be retailored to recognize the deviations and discrepancies between ideal and practice, abandoning the effort towards the ideal.

Meanwhile, there are other ways in which we are all affected by our peculiarly American attitudes towards the ideal. Human beings are able to feel, in some degree, what must have been the forerunners in experience of any present state. We look at a ravaged face and reconstruct the grief and shock which laid those lines down; we sense in a frightened and truculent child the harsh treatment which made that child so wary; we see behind the softness and relaxation in a woman's body the love-making which left her thus. So around the pictures of the ideal American man and woman there form in the minds of all the actual men and women, pictures of what kind of experiences in childhood and youth could have led to this finished result.

Behind the school girl complexion, for example, could be fantasied many sorts of conditions—a baby's face gently washed with a super-soft wash cloth; fresh air blowing in a window; a steaming pan on the radiator which kept the room atmosphere from being too dry; creams "blended by our own secret formula"; lotions for the baby skin, protective against sunburn and windburn; a regular digestion ensuring that the body never keeps a bit of poisoning waste product beyond the allotted hour, by a diet properly compounded, consisting of things which are good for you and good too; sheets of soft material laundered with soaps which contain no harsh chemical; a sex life free from those indulgences which are still believed somehow to affect the complexion. Out of the procedures of the moment recommended for the care of infant and child and maiden, out of the threats and warnings and promises of the advertisements, out of the dark admonitions of childhood, a picture is fashioned of how one should treat one's daughter so that when she grows up she will have a complexion as faultless as that of the girl on the magazine cover. Current practice, the scientifically supported dicta of pediatricians, the styles set by current fiction and movies, the suggestions of the advertisements—coalesce to form an imaginary past for the pictured ideal, the imaginary future. And so a new relationship is established between the way the mother treats the child and what the child will become; a relationship quite different from the repetitious faithful child-rearing of old and settled societies. The methods that mothers use will be diverse, contradictory and doubtfully related to the attainment of a beautiful complexion,

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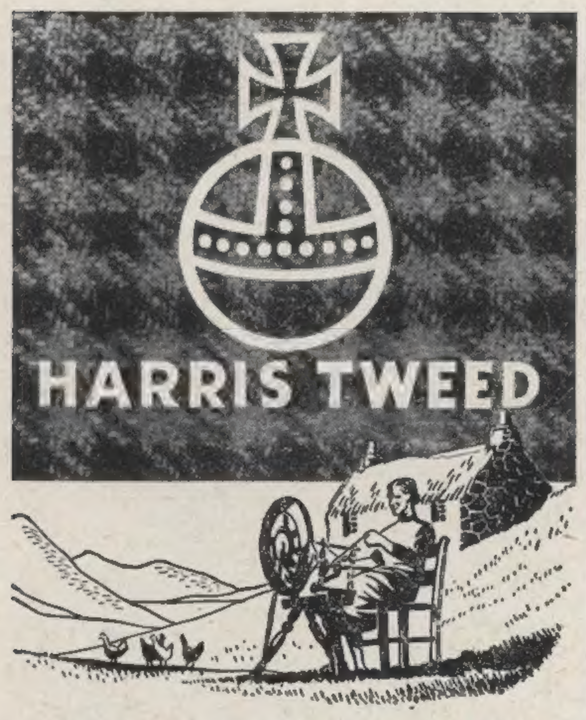

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REALITY

(Continued from page 246)

but they will have in common the desire to give the child the complexion; the expressed purpose is a sort of common denominator of the different practices.

And finally, Americans are continually presented with a picture of how Americans are brought up, make love, marry, beget children, which is itself the ideal for which their training has so doubtfully and unreliably fitted them. While we can not follow back each American man and woman through all the separate and contradictory steps which brought them to adulthood, we can follow with fair accuracy the picture of this *assumed* development—the recommended, applauded, underlined pattern *assumed* by film and educator, radio commentator and advertiser. This is the picture to which adults are both readjusting their memories of their own past, and attempting to approximate in relation to their children. It is possible to describe the routine of a baby's day, in that little white house with green shutters; or the words of the proposal between the boy in the faultlessly fitting white flannels and the girl in the perfect date dress; or the way the new father expresses his feeling about his new baby boy. In this idealized picture there will be gaps, for there are parts of life which are never mentioned in popular or even fine art. These gaps can only be very partially filled for any culture, even when it is a relatively homogeneous and unchanging one. But the significance of the gaps can be described and placed in context to help build up an understanding of the impact of the ideal upon American expectations.

Each people pays a price for their sense of reality, for the eagerness with which they seek an unobtainable ideal—as reality—or for the cynicism with which they accept poverty and squalor as inseparable parts of modern life. The American insistence upon a future dream, the refusal to rest content with the present, to accept the present as real, carries its price. It means that Americans depend more upon the eye than upon the sense of touch, often more upon the way food looks than the way it tastes, more upon the living room as a stage set than a living room into which one sinks deeply into remembered warmth. This is a price, but there is also the reward, for Americans feel that no one in the world can be disinherited simply by being born in some other kind of house as long as there is a possibility that someday, later in life, he can live in the ideal house.

[EDITOR'S NOTE: *This is an excerpt from Dr. Mead's new book,* Male and Female: A Study of the Sexes in a Changing World, *to be published this spring by William Morrow & Co.*]

FASHION IN MUSEUMS

(Continued from page 211)

on collecting, studying, and analyzing fabrics and workmanship of the past —a faded fragment of Coptic cloth, a mediæval tunic worthy of the gay squire in Chaucer's Canterbury Tales. The intricate geometry of the weaving art is sifted and scanned by Miss Gertrude Townsend, Curator of Textiles; her scholarly articles on the use of floral motifs in Stuart embroidery (with the formalized names of the stitches, usually in French) are reminiscent of a thesis on the ballet.

In 1943, Elizabeth Day McCormick of Chicago donated to the Boston Museum her collection of costumes—among them a woman's doublet, said to have belonged to Queen Elizabeth, decorated with daffodils on coiling stems, bright with gold and silver thread on spangled linen, trimmed with gold and silver lace. The Boston Museum keeps one gallery of such costumes as a permanent exhibition, the rest are shown willingly, but by appointment only.

Until 1947, several hundred historic costumes accumulated by the Philadelphia Art Museum (many of them once worn by prominent Philadelphians) were hidden assets. At that time, the Philadelphia Fashion Group financed a costume gallery, made plans for a permanent Fashion Wing, and dramatized this work by presenting a "Pageant of Fashion." The Philadelphia Art Museum cooperated by lending its period furniture as settings for mannequins wearing costumes dating back to the eighteenth century.

The Curator, Mrs. Marianna Merritt Hornor, realizes the importance of keeping the collection up to date, and, at her suggestion, the museum has invited top-ranking contemporary designers to contribute examples of their work. The plan is to alternate between exhibitions, showing the museum's fund of costumes and accessories, and exhibits of the best current designs by manufacturers and designers.

And on the West Coast, the Los Angeles County Museum, helped by the local branch of the Fashion Group, has installed a group of early California costumes, Mexican, Indian, and Colonial clothes. In addition, the designer members of the Fashion Group each contributed one costume (obviously their most representative work) as the basis for a contemporary collection.

There is pleasant evidence that a whole, new and comfortable relationship has been created between the outside world of trade and the inner sanctum of the museums.

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